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# THE DIAL

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## KIT MARLOWE.\*

The most illustrious of all the contemporaries of Shakespeare, and the only one who might have disputed his superiority successfully, if the fiery youth of his genius could have ripened into manhood, was Marlowe. He was the father of the English drama, in that he was the first English dramatist who perceived and developed the capacities of blank verse, after it had been discovered by Surrey and essayed by Sackville, and that his characters, extravagant as some of them are in conception, are yet vital and powerful creations. Before one can fully understand what he accomplished, one should read a little of Surrey's blank verse, and Sackville's (a very little will do), and read one of Greene's plays, or Nashe's, and note the immeasurable distance that separated him from his predecessors. He sprang upon the stage like a young athlete before whom they cowered, though they affected to despise him, and whom they cursed in print, finding their occupation gone. The popularity of his first play—or rather plays, for it was in two parts—"Tamburlaine the Great," was immediate and continuous. It stirred the bile of Nashe and Greene, who derided the measure in which it was written, the former stigmatising it as the swelling bombast of a bragging blank verse, and the latter comparing it to the "fa-burden of Bo-bell," and proclaiming its hero an atheist. Contemporary publications abound with allusions to it and its author. It was severely censured by the satirist Hall, four years after the death of Marlowe, and Jonson, at a later period, declared of the language of the true artificer that though it differed from the vulgar somewhat, it would not fly from all humanity with the Tamerlanes and Tamar-Chaims of the late age, which had nothing in them but the scenical strutting and furious vociferation to warrant them to the ignorant gapers. It was Jonson, the critic, who wrote that, not Jonson, the poet, who when he sat down to pen his incomparable poem, "To the Memory of my beloved Master, William Shakespeare, and what he hath left us," recognized the mighty line of Marlowe. And Shakespeare, although he could not resist the temptation of putting one of his absurd lines into the mouth of Pistol—Shakespeare mentioned him affectionately after he was dead, and quoted a line from his "Hero and Leander." The popularity of this exquisite poem, which was not published during his lifetime, was almost as great as that of "Tamburlaine." Shakespeare quoted from it, as I have mentioned; Jonson introduced passages from it into

\* THE WORKS OF CHRISTOPHER MARLOWE. Edited by A. W. Bullen, B.A. In three volumes. Boston: Houghton, Mifflin & Co.

"Every Man in his Humour"; Nashe spoke of divine Musseus, "and a diviner Muse than him, Kit Marlowe"; and Taylor, the water-poet, tells how he used to sing couplets from it as he plied his sculls on the Thames. The story-teller Marlowe was not without followers during the next two centuries, but he had no successor until the appearance of Keats, whose mastery of the old instrument of narration was equal to his own; not in "Endymion," perhaps, which might have been written by a student of William Browne, but certainly in "Lamia." It is speaking within bounds to say that Marlowe was greatly admired by his fellow poets, both in his own generation and that which succeeded it, and by none more than Drayton, who in his "Epistle to Mr. Henry Reynolds of Poets and Poesy" (1627), thus glorifies him:

"Next Marlowe, bathed in the Thespian springs,  
Had in him those brave, translunary things  
That the first poets had; his raptures were  
All air and fire which made his verses clear;  
For that fine madness still he did retain,  
Which rightly should possess a poet's brain."

His plays, particularly "Tamburlaine," held possession of the stage until the middle of the seventeenth century, but at the end of thirty years from that time they were almost forgotten. So, at least, I gather from the preface to a tragedy called Tamerlane (1681), the writer of which, Charles Saunders, says: "It hath been told me there is a cock-pit play going under the name of *The Scythian Shepherd*, or *Tamburlain the Great*, which how good it is any one may judge by its obscurity, being a thing not a bookseller in London, or scarce the players themselves who acted it formerly, could call to remembrance." But good Master Saunders was somewhat mistaken as regards the obscurity into which he fancied Marlowe had fallen, as he might have known if he had read the *Theatrum Poetarum* of Milton's nephew, Edwards Phillips, which was published six years before his play, and which contained a page about Marlowe,—a glowing page, in which, as in the page devoted to Shakespeare, he probably reflected the opinions of his illustrious uncle. Marlowe (he wrote) was a kind of second Shakespeare (whose contemporary he was), not only because, like him, he rose from an actor to be a maker of plays, though inferior both in fame and merit, but also because, in his begun poem of Hero and Leander, he seemed to have a resemblance of that clean and unsophisticated wit which is natural to that incomparable poet. But if Master Saunders did not read his Phillips, Master Winstanley did, for in his "Lives of the Most Famous English Poets" (1687), he conveyed what Phillips wrote about Marlowe, bodily, and nearly verbatim, into his own pages, repeating his blunders, and spoiling the Miltonic touch by transferring the clean and unsophisticated wit from Shakespeare

to Musseus! But I must not allow myself to trace here the name of Marlowe through Langbaine (1691), Jacobs (1723), Cibber (1753), and Warton (*circa* 1780), none of whom, except the last, seems to have known his work at first hand. A great name, it was diminished, if not extinguished, until Lamb published his "Specimens of English Dramatic Poets" (1808), wherein it was rekindled,—a glorious torch which will never again, I think, be darkened. Lamb's bibliography was at fault, for he discredited Marlowe by attributing to him "Lust's Dominion," which was not published until seventy years after his death, but his little scraps of criticism were admirable. He said of Marlowe, at the end of his specimens from "Doctor Faustus": "To such a genius the History of Faustus must have been delectable food; to wander in fields where curiosity is forbidden to go, to approach the dark gate near enough to look in, to be busied in speculations which are the rottenest part of the core of the fruit that fell from the Tree of Knowledge." And of "Edward the Second" he wrote, that "The reluctant pangs of royalty in Edward furnished hints which Shakespeare scarce improved in his Richard the Second; and the death-scene of Marlowe's king moves pity and terror beyond any scene, ancient or modern, with which I am acquainted." There is an edition of Marlowe (1826), which I have never seen, but which Dyce characterizes as abounding with the grossest errors; there is Dyce's own edition (1850); there is the edition of Cunningham, which, also, I have never seen; and here is this exquisite edition of Mr. Bullen, of which I cannot see enough, and which shall have a favored place among my Specimens of English Dramatic Poets who lived about the time of Shakespeare.

Mr. Bullen is an admirable editor. I have read his Introduction twice, and both times critically, and have detected nothing that an Elizabethan student should cavil at. He has stated the facts of Marlowe's life with accuracy and intelligence, and his opinion of Marlowe, though a high one, is well considered, and temperately expressed. It is as follows: "Far be it from me to attempt to weigh Marlowe's genius. So long as high tragedy continues to have interest for men, Time shall lay no hands on the works of Christopher Marlowe. Though

'He who showed such great presumption  
Is hidden now beneath a little stone,'

his pages still pulse with ardent life. In all literature there are few figures more attractive, and few more exalted, than this of the young poet who swept from the English stage the tatters of barbarism, and habited Tragedy in stately robes; who was the first to conceive largely, and exhibit souls struggling in the bonds of circumstances." RICHARD HENRY STODDARD.

## PHILIP GILBERT HAMERTON.

Philip Gilbert Hamerton, whose reputation is so well established in the world of literature and art, descended from the De Hamertons, of Hamerton, Wigglesworth, Hellifield Peel, one of the oldest families of Yorkshire, whose male line is unbroken from the twelfth century. On the female side the Hamertons are descended from the royal families of Bourbon and Plantaganet, and from the principal families of the old peerage. Philip Gilbert was born Sept. 10, 1834, in Lancashire. His father was a lawyer of fine talents and attainments, and his mother a Lancashire lady of lovely character, who died when he was only a fortnight old. The young child was immediately received by his father's sisters, who reared him with the tenderest care and did everything in their power to promote his happiness. When ten years old, death removed his father, and the eldest of his paternal aunts was appointed his legal guardian. She was a person of admirable virtues and accomplishments, and took the greatest pains with the education of her nephew. While a lad at school at Barnley, a strong passion for literature was developed, and he used to steal away to read an old black-letter copy of Chaucer which he found in the library. Here he took a prize for English composition, many of his competitors being his seniors, and this acted as a healthful stimulus to his youthful ambition. After his connection with this school was dissolved, he was received as a private pupil by Dr. Butler, the head master, who undertook to prepare him for Oxford. Being found behind in Latin and Greek, owing to the good Doctor's easy way with him, he put himself under the charge of a severe tutor, and was drilled for a whole year in these two languages, giving half of each day to one, and a half to the other. But by the time that this work had ended, he had become so enamoured of landscape painting as to decide upon pursuing it as a profession. So, instead of Oxford, he went to London and entered the studio of Mr. Pettill, a prominent artist, whose acquaintance he had made in the Lake district. After a period of diligent study under his teacher, for whom he entertained a great respect, he retired to an old house of one of his uncles in Lancashire, situated in the midst of the most picturesque scenery, where he pursued his artistic and literary efforts with eager enthusiasm and enjoyment. It was here that he wrote "The Isles of Loch Awe," a poem which was published when he was twenty-one years old. In this year (1855) he went to Paris to study French and art. Here he became intimate with Leslie and William Wyld, artists to whom he feels under lasting obligations. After a few years well spent in

Paris, he entered upon the unique and romantic expeditions described in "A Painter's Camp." Hamerton's life in the Highlands of Scotland, while intensely industrious, was novel and fascinating. With his movable camp, he could establish himself in any desired locality, where his whole time was at his command. The literary habit, always seriously indulged, constantly grew upon him, and some of his choice essays on art were produced here, in alternation with painting.

In his twenty-fifth year Mr. Hamerton married a daughter of M. Frederick Gindriez, a strong Republican, who had represented the Department of Saône et Loire in the National Assembly, and had been Prefect of the Doubs. Mrs. Hamerton is a lady of engaging qualities and many accomplishments, speaks and writes English with elegance and precision, is the author of several volumes, a capital housewife, and a perfect companion to her husband. Three children have been born to them, two sons and a daughter. Stephen, the eldest son, is an artist of good promise; and Richard has just been appointed Professor of English Literature in the French University at Poitiers, having passed, in a brilliant manner, a severe competitive examination at the Sorbonne in Paris, coming in second in a class of fifty-five candidates, nearly all of them professors in the University, which he was not. After leaving Loch Awe, in 1861, where he spent some time after his marriage, Hamerton lived awhile at Sens in France. Here he painted with great industry, and several of his works produced at this period were exhibited in the Royal Academy. One of the most notable of these is "Sens from the Vineyards."

For twenty years Mr. Hamerton has lived at Pré Charnoy, in the vicinity of Autun, France, an old Roman town on the picturesque Arroux, and rich in antiquarian and mediæval objects and associations, where he enjoys a kind of seclusion that is grateful to the artist and scholar. Before his settlement at Autun, he had written a good deal for the English periodicals, and published, in addition to the "Isles of Loch Awe," "A Painter's Camp in the Highlands" and "Thoughts about Art." His pen continued active in alternation with his artistic industry. There followed, at no great intervals, "Painting in France after the Decline of Classicism," "Contemporary French Art," "Etching and Etchers," "Chapters on Animals," "The Unknown River," "The Etchers Hand-Book," "The Intellectual Life," "Wanderholme," a novel, "The Sylvan Year," "Harry Blount," "Round My House," "Life of J. M. W. Turner," "Modern Frenchmen," "The Graphic Arts," "Paris in Old and Present Time," "Human Intercourse," and "Landscape."



While Mr. Hamerton is chiefly known in this country as a man of letters, his reputation in Europe, as an artist, is distinguished. To both art and literature he has given, in about equal measure, the serious devotion of an industrious life. This has tended to preserve the admirable balance of his mind, which by nature was happily constituted for a harmonious and symmetrical development. To whatever extent, in these late years, he may have changed his manner of life—and it is not likely that he has materially done so—it was his habit, for a long period, to employ an equal amount of time in literary and artistic production. His mornings were given to hard reading and composition; after mid-day *déjeuner*, a gallop on horseback for an hour was taken for exercise; then in his studio or laboratory, he worked till dinner; and his evenings were given to his family, to entertaining reading, and to guests. Of course, this routine was broken into occasionally, when engaged in painting or etching out of doors, or in visits, for the purposes of study and criticism, to the *salon*, the Royal Academy, and the libraries and museums of the great capitals. I am acquainted with no person with a family, engaged in intellectual pursuits, whose situation and surroundings are so favorable for his chosen vocation, who has been able to arrange the order and method of his work to such advantage, as this fortunate and gifted man. But it must not be thought that it is simply a lucky chance that ensured his enviable situation. While, no doubt, domestic reasons had their influence in fixing his home at Autun, his decision was not made till after a careful study of localities that would be likely to afford the retirement that was desirable, amid fine natural scenery, and at the same time the conveniences most suited to the occupations of his life. The same excellent judgment is conspicuous in the various branches of literary work that has given him such eminent distinction. While treating subjects of great practical utility and of wide and varied scope, he has the happy tact—or shall it be called the intuitive discernment?—to deal with themes that readily engage the attention and appeal to the higher faculties of intellectual people. So, while never bidding for popularity, by compromises of any kind with human prejudices or ignorance, he wins the interest and gratitude of his readers by the vitality and value of his matter, the charm of his personality, and the strength and elegance of his composition.

Hamerton attempts no work without careful preparation. He builds on solid foundations. Whether his productions be artistic or literary, at the basis is thoroughly digested knowledge. That he might get as close to nature as possi-

ble and study her in all her moods, he invented a movable camp in which he could paint with the near or distant landscape in view through its plate-glass windows, at any hour of the day and in any season of the year, in the recesses of the Scotch Highlands. In a paper canoe, with his dog Tom, he descended the romantic Arroux, etching and writing; and the result was a charming prose poem—"The Unknown River." In the production of the important and standard volume, "Etching and Etchers," he went through careful experiments for the data of the works that he reproduced, and brought his statements to the test of science. "The Graphic Arts" is full of the evidences of critical scientific knowledge of materials, processes, and effects, that are embraced in the practice of fine art. The same carefulness is exhibited in the study of characters for his "Wenderholme," "Modern Frenchmen," "Turner," and other works.

Though Mr. Hamerton began his artistic career in his youth, and has pursued it with high and singular devotion for nearly thirty-five years, there are persons, who set up for critics, who refer to him as an *amateur*, and write of him as if he were almost a novice in the interpretation of nature. Whenever it happens that he exhibits, these persons seize the opportunity to vent their prejudices and spleen. It seems impossible for them to believe that one who writes such delightful books, whose literary reputation they dare not question, should produce a decidedly meritorious work of art. Years ago, the first exclamation of some who had never seen an example of his painting or etching was, "This man has failed in art, and therefore has taken to literature." The simple fact is, his art is coeval with his writings, and is better for it; while his writings have the color and atmosphere and grace of his art. There is an immense advantage, as his life-work shows, in an artist who is a master in literature and a writer who is thoroughly trained in art. While Hamerton works easily in several mediums of the graphic arts, it is in etching that his efforts have been most influential. By his great work on this subject, and as editor of "The Portfolio," which is now fourteen years old and the leading art journal in our language, he has given this beautiful branch of art a vigorous impulse in England and in this country.

Hamerton possesses qualities as an art critic that place him among the first who use the English tongue. He is thoroughly grounded in the *technique* of art. Whatever science, observation, and actual practice can afford for an accurate judgment is at his command. He has lived with nature in the closest intimacy. He is familiar with the history of art, and with the



methods of the great masters, so far as they are known. His mind is happily balanced and admirably constituted for the function of criticism. His sense of the beautiful is keen and cultivated, and the mood in which he lives is hospitable to truth of every kind. With his accurate and various knowledge, he has the acute moral sensibility, the breadth and sagacity of understanding, and the sturdy honesty, that conduce to unbiased views and sound conclusions. His sanity and disinterestedness are apparent; and so, with all this, he is a safe guide in the interpretation of nature, art, and life. Artists of serious aim and endeavor find him helpful and instructive, where Ruskin is only provoking. Those who accuse him of ignoring the spirit of art, or of sacrificing it to any manual or technical skill, either misunderstand or misinterpret him. He teaches, however, what any sensible person readily admits, that the more thorough one's practical acquaintance with the materials, methods, province, and functions of art, the more successful, in the best sense, will be one's artistic production.

Hamerton's writings, while covering divers fields, have a definite aim and supply a place in our intellectual wants that is not exactly filled by any others. He wisely directs his efforts in lines of production for which he has special aptitude, and he has the independence and courage that are inseparable from gifted minds and influential utterance. His freedom from anything merely provincial, his delicate moral sensibility, the large and candid way in which he treats his subjects, are exceedingly agreeable to just-minded persons; while the value of his matter, the rare beauty of his style, and the delightful spirit that pervades his work, enhance the enjoyment and deepen the gratitude of the reader. He has made solid and admirable contributions to our literature, and can rest assured that he has stimulated and nourished our better natures by his appeal to our nobler faculties and susceptibilities.

HORATIO N. POWERS.

#### THE BUBBLE REPUTATION.\*

To those who served in the war of the Rebellion, the various monographs which are now coming out from time to time, on the particular battles or campaigns in which they may have taken part, furnish most interesting reading. This is of course especially the case when the monograph comes from one who has had unusual opportunity to know the facts about the

campaign under discussion. Such monographs generally serve to show to those who were on the field, and participated in the movements and the fighting, how little they really knew about what seemingly went on under their own eyes.

Thus, to most of those who were actors in the campaign and battle of Perryville, General James B. Fry's "Operations of the Army under Buell" will give much new light, whether or no it shall change their previously formed opinion upon the merits or demerits of the chief commander. Many side lights are thrown upon the scene, and it is shown that not alone a commander's courage or capacity or genius, but many other things, enter into the determination of his success or failure in the field. His tact or want of tact in obtaining the goodwill or incurring the enmity of some subordinate officer who chances to have the ear and the favor of some one in official authority, may have almost as much influence upon his career as his own capacity or incapacity.

In July of 1862, General Buell was in command of our forces in Northern Alabama and Central Tennessee. His orders were to repair his railroad communications, and then, if possible, capture Chattanooga. The Rebel authorities became alarmed, and collected a large force under Generals Bragg and Kirby Smith to oppose him. General Fry seems to prove conclusively that the Rebel armies greatly outnumbered General Buell's forces. In August they poured through the mountain passes of Eastern Tennessee, threatening Buell's left and rear, and endangering not only all Eastern Kentucky, but also the cities of Cincinnati and Louisville. Buell marched northward, concentrating his scattered troops, maneuvering for position, and offering battle at several points in Kentucky. Bragg was wary, and declined to fight, notwithstanding delay weakened him and strengthened his enemy. Buell finally entered Louisville, was joined by many newly recruited and raw regiments, reorganized his army, and, although still outnumbered, early in October advanced rapidly upon Bragg. The latter fell back; and on the 8th of October was fought the battle of Perryville. Neither army was present on the field in full force, and though the battle was bloody and obstinate, it was seemingly undecisive. Buell expected the final conflict to begin on the following day, and prepared for it; but, to his surprise, Bragg retreated during the night. Buell followed in pursuit, but found it impossible again to force his adversary to battle. As another Rebel force was then threatening Nashville, Buell left the pursuit at Crab Orchard, and on the 16th of October turned his army toward Nashville.

It is notorious that at this time there was

\*OPERATIONS OF THE ARMY UNDER BUELL, from June 10 to October 30, 1862; and the Buell Commission. By James B. Fry. New York: D. Van Nostrand.

great discontent in Buell's army. He had had to grapple, as a soldier, not only with military problems, but with all the troublesome questions growing out of the relations of his troops to the negro slaves and to their Rebel masters. Like most soldiers, he was a strict constructionist where laws and orders were concerned. He returned slaves which the laws did not yet allow him to free, and he punished with great severity all officers and men who were guilty of depredations upon Rebel property. This was hotly resented by his thinking bayonets, who had little respect for a discipline which conflicted with their most cherished political ideas. The discontent and almost insubordination which grew from these causes not only pervaded the army but was quickly communicated to influential persons in the North. General Fry seems to show pretty conclusively that there was little reason, up to this time, to criticise General Buell's military conduct of the campaign; and that the government was at that time of the same opinion, is shown by the fact that on the 18th of October General Halleck, then the military adviser of the President at Washington, telegraphed to General Buell: "The rapid march of your army from Louisville and your victory at Perryville have given great satisfaction to the government." Yet on the 24th orders were issued at Washington directing General Rosecrans to relieve General Buell of his command.

One may well ask, on what was this sudden change of opinion by the government founded? Was it not caused by a single dispatch from one who is often called a "great war Governor"? And on what was that dispatch founded? Seemingly on the verbal report of "an officer just from Louisville." Who was that officer? what opportunity had he for full information? what was his capacity or fairness? what private grievance or resentment had he? These are things which history will never know; and yet his conversation with Governor Morton probably greatly changed, for better or for worse, the conduct of the war in the West. Here is the dispatch of Governor Morton, sent to President Lincoln on the night of the 21st—only two days before Buell's removal from command:

"An officer just from Louisville announces that Bragg has escaped with his army into East Tennessee, and that Buell is countermarching to Lebanon. \* \* \* The butchery of our troops at Perryville was terrible. \* \* \* Nothing but success, speedy and decided, will save our cause from utter destruction. In the Northwest, distrust and despair are seizing on the hearts of the people. O. P. Morton, Governor of Indiana."

The order for Buell's removal was dated only two days after this dispatch, but it was not made known to either the public or to General Buell until some days later. That it was

quickly communicated to Governor Morton, however, is shown by the following dispatch, which was received by President Lincoln on the morning of the 25th:

"We were to start to-night to Washington to confer with you about Kentucky affairs. The removal of Buell and appointment of Rosecrans came not a moment too soon. \* \* \* The history of the battle of Perryville and the campaign in Kentucky has never been told. The action you have taken renders our visit unnecessary."

This was signed "Richard Yates, Governor of Illinois," and "O. P. Morton, Governor of Indiana." Verily, as General Fry says, "this has a dictatorial ring." Evidently the "great war governors" who were supposed by the public to be busy putting men into the field, had something to do with taking men out of the field.

To many who read this review by General Fry, it will seem that General Buell was unfairly dealt with. Certainly he has not deserved all the odium nor all the neglect with which he has been visited. His services in organizing and disciplining the fine army which afterward became the Army of the Cumberland, were very great; and, judged by their results, the campaign in Kentucky and the battle of Perryville can scarcely be considered failures. Ten days after the battle, General Halleck telegraphed from Washington: "The rapid march of your army from Louisville and your victory at Perryville have given great satisfaction to the government." Yet just six days later, the order for Buell's removal is signed. But meanwhile, as we have seen, a war governor had been telegraphing about the verbal reports of "an officer just from Louisville."

The fact is, great as were Buell's abilities and accomplishments as a soldier, he had never learned *tact*. Busied with the great end he had in view—the destruction of the Rebel army in his front—he was not careful about what opinions certain of his majors and colonels and brigadiers, who had the ears of the "war governors," might be forming of him. He did not see that his unmeasured words to an offender against discipline, and his protection of some Rebels' property, might be as potent factors in determining his own career as his success or failure in the field. He believed in discipline, and he enforced it upon all alike. He believed that the discipline of his own troops required that outrages upon Rebel property should be punished with severity, and that, as a military commander in the field, he had nothing to do with the freeing of the slaves of Rebel owners. His government had not yet undertaken this mission, or given him orders which would justify such action. He obeyed orders himself, and insisted on the obedience of others. He did not doubt that his motives and his actions

would be understood. He was mistaken. But though he suffered, the army he trained never entirely lost some of the good qualities he gave it; and at least something of the service afterward rendered, something of the glory afterward gained, by the Army of the Cumberland, should be credited by his countrymen to General Don Carlos Buell.

ALEXANDER C. MCCLURG.

### RECENT BOOKS OF FICTION.\*

"It has lately been objected to the writers of fiction—especially to those few who are dramatists as well as novelists—that they neglect what Shakespeare calls 'the middle of humanity,' and deal in eccentric characters above and below the people one really meets. For our part we will never place fiction, which was the parent of history, below its child. Our hearts are with those superior men and women who, whether in history or fiction, make life beautiful, and raise the standard of humanity. Such characters exist even in this plain tale; and it is these alone, and our kindly readers, we take leave of with regret."

These noble words bring to its close "A Perilous Secret," the last work of Charles Reade. Coming to us now almost from the grave, they receive an added significance as being the very latest utterance of one who did much to maintain the dignity of fiction, and a writer of fair and honorable fame. The present novel, although far from being equal to his best, is by no means unworthy of the strong hand and hard-working brain to whose tireless activity we owe so much. It is an interesting story, and a sweet and wholesome

one; the work of a man who has long since mastered all the *technique* of novel-writing, and whose mind is well stored with that miscellaneous material whose possession alone, and in large quantity, can insure that a novel shall be more than a mere exhibition of *technique*—shall be rich and full and shapely. The addition of a volume of "Good Stories," in which are gathered together the numerous short tales of the writer, makes the collection of his works of fiction a complete one, and a collection which will always have an honored place among the productions of English imagination. It was a self-consciousness of the pardonable sort which gave the name of "good stories" to this volume, and the name may be applied with even greater fitness to the whole series of Charles Reade's novels. Next to poetry, the glory of English literature is in its fiction; and it is only good work that can occupy as conspicuous a position in that department as the work of Charles Reade.

"Judith Shakespeare" is a study in style rather than a story, and in its composition Mr. Black has given still further evidence of his remarkable versatility. The thread of the narrative is an exceedingly thin one, and drawn out at great length; but it is not for the interest of the story that the book will be read—that is rather suggestive of the moral tale for the young than anything else—but for the glimpses which it gives us of the life of a deeply interesting age, and because it deals with the surroundings, the family, and, to a certain extent, the individuality of the greatest of poets. With so wide a field left open to conjecture and poetic fancy as that afforded by the personal history of the man to whom the world owes so much and of whom it knows so tantalizingly little, there was danger that a writer would take undue liberties. That Mr. Black has not done so, is matter of congratulation. It is evident that he has realized the audacity of introducing the figure of Shakespeare at all as a character in a quasi-historical work of fiction, and that it is better to say too little than too much in a case where nothing could be said that should be adequate. But there is no offense in the restrained and gracious presentation here given us of the prosperous citizen of Stratford in the ripened years when the world was made so inexpressibly richer than ever before by the gift of those revelations of immortal beauty which men call the "Tempest" and the "Winter's Tale." No man may lightly venture to place words upon the lips of Shakespeare, and the only ones which Mr. Black has placed there concern the trivial matters of every-day life. But the presence of the poet pervades the narrative; more truly than by any words which might be ascribed to him, are we made to real-

A PERILOUS SECRET. By Charles Reade. New York: Harper & Brothers.

GOOD STORIES. By Charles Reade. New York: Harper & Brothers.

JUDITH SHAKESPEARE. By William Black. New York: Harper & Brothers.

"I SAY NO": OR, THE LOVE-LETTER ANSWERED. By Wilkie Collins. New York: Harper & Brothers.

THE WORLD WE LIVE IN. A Novel. By Oswald Crawford. New York: G. P. Putnam's Sons.

DR. SEVIER. By George W. Cable. Boston: James R. Osgood & Co.

WHERE THE BATTLE WAS FOUGHT. By Charles Egbert Cradock. Boston: James R. Osgood & Co.

THE STORY OF A COUNTRY TOWN. By E. W. Howe. Boston: James R. Osgood & Co.

AN AMERICAN POLITICIAN. By F. Marion Crawford. Boston: Houghton, Mifflin & Co.

THE ADVENTURES OF A WIDOW. By Edgar Fawcett. Boston: James R. Osgood & Co.

RUTHERFORD. By Edgar Fawcett. New York: Funk & Wagnalls.

THE HOUSE ON THE MARSH. A Romance. New York: D. Appleton & Co.

ON THE FRONTIER. By Bret Harte. Boston: Houghton, Mifflin & Co.

TALES OF THREE CITIES. By Henry James. Boston: James R. Osgood & Co.

THE KING'S MEN; A TALE OF TO-MORROW. By Robert Grant, John Boyle O'Reilly, J. S. of Dale, and John T. Wheelwright.

IN PARTNERSHIP: STUDIES IN STORY-TELLING. By Brander Matthews and H. C. Bunner. New York: Charles Scribner's Sons.



ize his outward personality by incident and suggestion, and by the passionate and more than filial love of the daughter whose true untutored instinct tells her that her father is a man of no common mould. How painstaking the work of the writer has been, is very evident; and the success with which he has handled his delicate theme is no less so.

Mr. Wilkie Collins is nothing if not melodramatic; and his novels consist of a plot and little else. In the last one, entitled "I say No," the melodrama is of an unusually cheap description, and the plot is a tissue of the most manifest absurdities. It is the story of a young girl, whose father has committed suicide some years previously, but who is supposed all the time to have been murdered, while his daughter is kept in ignorance of the fact of his having met with a violent death at all. The great defect of the book is found in the inadequacy of the motive to justify the cumbersome machinery by which all knowledge of the real state of affairs is kept from the unsuspecting child. The two mysterious females, to whose character a certain romantic interest attaches on account of their presumed instrumentality in the supposed murder, turn out to be very commonplace people after all; one of them is merely a vulgar thief, and the other not even that. If the problem of novel-writing be to perplex the reader concerning the personages of the story and their relations to each other, Mr. Collins has been fairly successful. If, on the other hand, the problem be to present a clear and suggestive picture of life and character in some typical phase, he has made a dismal failure. As the book is so printed as to make its perusal ruinous to the eyes, the one who is wise enough to leave it untouched will be sure thereby to benefit his eyesight, and will probably find a better use for his time than to devote it to such an essentially unliterary piece of work.

If "The World we Live in" were so uninteresting a place as that which Mr. Oswald Crawford pictures for us in the novel to which he has given this name, the pessimist might find even better arguments than he is at present enabled to draw from the constitution of things. The writer seems to be one of that class of persons to whom he himself refers as having a great deal of taste, all of it bad. This story is not only lacking in good taste, but it is tame and altogether unprofitable.

Mr. Cable is doing what is perhaps the most valuable literary work done in this country at the present day. Certain it is that the life of the South has never before found as true and as fine literary expression as that which he gives it. He is doing all that can be done by one powerful writer to close this gap which

has so long existed in our literature; and his work is accomplished in a spirit of the broadest sympathy; not made ineffectual by the display of sectional prejudice and feeling. His treatment of the Civil War is by no means partisan, but simply human: something which cannot be said of its treatment at the hands of many Northern writers of ability. This is the surest indication of its artistic value.

"On tramps the mighty column, singing from its thousand thirsty throats the song of John Brown's Body.

"Yea, so, soldiers of the Union—though that little mother there weeps but does not wave, as the sharp-eyed man notes well through his tears—yet even so, yea, all the more, go—go marching on,—saviors of the Union; your cause is just. Lo, now, since nigh twenty-five years have passed, we of the South can say it!

"And yet—and yet, we cannot forget!"

And we would not."

The spirit which breathes in these lines from "Dr. Sevier," shows that the South has produced a writer with soul too large to write for a few only, and one to whom the world may well afford to listen. Yet for all this, his work is distinctively Southern; its value lies in the fact that, by means of it, a man of Southern birth and breeding has given expression to the nature and life of the South in terms of our common humanity. "Dr. Sevier" is a very beautiful story, made a little prolix and disjointed, perhaps, by the passion of Mr. Cable for character sketches, but, on the whole, not to be reproached for any considerable lack of unity. Like the great English novelist whom he so often suggests, his characters are inimitable of their kind, and the Narcisse of the present story is a worthy addition to his gallery of Creole types. Nor is the pathos of the closing chapters of this work unworthy of comparison with the pathetic portions of Dickens. Those who have waited for its rescue from the pages of "The Century," and its rehabilitation from the condition of serial dismemberment, so fatal to the full appreciation of any work of art, will find its perusal to amply reward their patience.

It would seem from Mr. Charles Egbert Craddock's first novel that he also was to aid very materially in doing the work at which Mr. Cable is engaged—that of giving literary expression to the life of the South. Few first novels are as promising as "Where the Battle was Fought"; rarely does a beginner show such unmistakable power as is here manifested. Tennessee is the special ground which Mr. Craddock seems to have selected to make his own, to judge from his sketches of "Life in the Tennessee Mountains," and from the present volume, as well as from the title already announced of his next work. The most striking characteristic of this story is its splendid imaginative quality. The battle-



field, grim record of a convulsed past not far remote, is ever present as a background to the scene upon which is enacted the drama, commonplace enough in itself, which is presented to us. The story alone, with its well-worn machinery of love and intrigue, of villainy and virtue, would be very bare were it not for the constant suggestions and associations of its stage-setting, and for the author's power, not only to feel, but fittingly to express, the beauty of Southern landscape—of mountain and plain and sky. All this, as well as the heightened beauty which is given to natural scenes when great human interests attach to them, is here reproduced in imaginative form, tinged with just enough passion to make it appeal to the heart as well as to the head. Mr. Craddock's characters are well outlined, and two or three of them roughly filled in, while his character sketches are full of life. When we add to this his really excellent style, we have a combination of unusually strong qualities, against which we do not have to set off any equally conspicuous weaknesses.

Pathos deepening into tragedy is the burden of "The Story of a Country Town." The dull and colorless aspects which are alone presented by life in a struggling frontier settlement, and which seem very commonplace until we get beneath the surface, could not fail to furnish pathos enough and to spare; while once beneath the surface, tragic themes are in such a place no less abundant than in more conspicuous scenes. The very preface to the volume is pathetic, and written in that minor key which is hardly put aside from beginning to end. "I believe," says Mr. Howe, "that when I began the story I had some sort of an idea that I might be able to write an acceptable work of fiction; but I have changed it so often, and worried about it so much, that at its conclusion I have no idea whether it is very bad, or only indifferent. I think that originally I had some hope that it might enable me to get rid of my weary newspaper work, but I am so tired now that I am incapable of exercising my judgment with reference to it." There is little of the novel, and nothing of the romance, about this book. It is rather a series of pictures than a story—pictures of life and character in the forms which they assume under the influence of an aimless, cheerless existence, devoid of any ideals but those of a religion hard and uncompromising enough to befit its associations, yet of an existence which brings with it to the nobler spirits who share it with the ignobler, enough of suggestion of something better worth living for, to engender a gnawing discontent of present conditions, without any clear perception of other and better ones. The work suggests that which Miss Jewett has done

for New England village life, but is far more powerful. In a style devoid of rhetoric and as bare as it well could be, the story is told with an absolute sincerity which is beyond all praise. It is fruitless to make inquiry as to the literal truthfulness of incident and character in a book which, like this, bears the stamp of essential truth upon every page. In a work with this design, character and incident are but accidents; one set will do as well as another for the purpose of showing that life under such conditions must needs be thus and so. The story, as here told, is well constructed. Of the characters, two at least—those of John Westlock and Jo Erring—are powerfully drawn; while the woman whom Erring loves so well that he deceives himself in her, has one splendid scene. While avowedly a first book, it has few of the faults of such, and well deserves the recognition now given it. For this is really its second appearance—it having been published, some time ago, in such an obscure fashion that only unusual merits could have saved it from oblivion. It is now happily rescued, and will not soon be forgotten. Yet we are inclined to think that the author has written himself out. It reads like the one book of a man's life; and the powers which were able to conceive it have limitations of the most evident sort. But the fears which the author expresses concerning the value of the present work need now no longer be entertained by him. It cannot fail to be recognized that he has made an important contribution to American fiction.

Mr. Crawford's fifth and latest novel is a decided failure. It would seem as if he had really written himself out at last. The greater part of "An American Politician" fairly competes in flatness with Robert Grant's "An Average Man," which is saying a great deal. Even the writer's former and rather brilliant use of epigram degenerates into the dreariest of platitudes, and his characters are vaporous unrealities. He tells us at great length that his hero is a very noble man, and proves it by copious extracts from the public and private utterances of his nebulous politician; it does not seem to occur to him that these are the very last things a novelist should tell his readers. If he cannot make his readers feel them, the information does not help the matter. The use of a political speech of his hero, some twenty pages in length, as a close to the volume, is an instance of bad taste for which it would be hard to find a parallel in reputable fiction; while the mysterious "council of three," which is supposed to sway the destinies of American politics, is a clumsy piece of invention altogether unworthy of the writer.

Mr. Edgar Fawcett is one of the most persistent of writers, and is producing novels at a

rate which would bankrupt anyone whose conscience would not permit him to use the same scenes and ideas several times over. Two new stories from his pen apprise us that he is not going to allow himself to be forgotten by an ungrateful public. In "The Adventures of a Widow" we have his story of New York society over again with variations. The chief variation in this case is that he alternates his descriptions of the ultra-fashionable phases of New York life, as they exist in his imagination, with sketches of equally imaginary literary circles. Satire will of course justify a certain amount of exaggeration in the portrayal of social relations; and in the present case some of the satire is exceptionally good, and the story is amusing if nothing more. Mr. Fawcett does not seem able to avoid a certain amount of vulgarity in his delineations, but this is less noticeable in the present than in preceding volumes. A young and wealthy widow who wishes to perform the somewhat difficult task of creating a *salon* in New York, of which she shall be the leading spirit, is the device by which the writer brings together for satirical comment certain types of literary aspirants, some of which he succeeds in sketching with considerable cleverness. The busy follower of combined mercantile and literary avocations, Mr. Barrowe; the ecstatic poet, Leander Prawle, and the venomous she-journalist, Miss Cragge—are not uninteresting, and are to a certain extent types of classes which actually occur in the literary profession.

Mr. Fawcett's other story, "Rutherford," is resurrected from the pages of the well-nigh forgotten "Library Table," a periodical published in New York a decade or so ago. It is much the longer of the two stories, but is badly put together, and bears evidence of having been hastily written. Yet in some respects it is a work of more power than anything else that he has done, and in Constance Calverley he has produced a finer type of character than he is wont to deal with. His style, although often forced, has merits which make all of his books readable, even those which have little other claim to consideration. He introduces a variation into this volume by heading his chapters with bits of pretended verse, which are characterized by a uniform woodenness, and which certainly add nothing to its attractions.

"I find myself on some miraculous peak,  
Where many a star grows monstrous, and I hear  
Grand inconceivable music as it rolls.  
Henceforth I am fated only to descend,  
For exaltation holds no loftier phase."

This is blank verse in the literal sense; and if the author's "exaltation holds no loftier phase" than this, he cannot be "fated to descend" very far.

"The House on the Marsh" is an anonymous

tale of a highly sensational character—the chief performers being a burglar who entertains for his profession something of the passion of the painter or the musician for his art, and a young and very unsophisticated girl who fills the position of governess for his child, and who has no suspicion of the real character of the man, who presents himself to her as the father of a family and an exceedingly entertaining person. Her youthful innocence is so great that she narrowly escapes having her ruin accomplished by this very talented individual, whom, however, we must do the justice to admit would prefer to marry in the regular way the object of his affections, but, finding himself unable to dispose of his wife in a quiet and gentlemanly manner, is compelled by force of circumstances to endeavor to secure the woman he loves by the use of somewhat more questionable methods. From becoming the victim of his intrigues, she is saved just in time; his villainies are unearthed, and he would speedily be handed over to justice, were he not, at this conjuncture, accidentally drowned—which we suppose to be the moral of the book.

Mr. Bret Harte has drawn the one great literary inspiration of his life from his early experience of the rude conditions of pioneer civilization in the West. The most surprising thing about it is that this inspiration should last so long and should still be so fresh; that many years spent amidst very different surroundings should have no power to weaken it, and that it should remain unquenched even by the life of the diplomatic service. For the three stories which make up the little volume called "On the Frontier," have all the local coloring and the distinct Western flavor of his many earlier ones, and, as a relief to the over-subjectivity and forced expression of the most approved American novelists of the hour, are exceedingly refreshing. The style is excellent, and there is enough invention in these three little stories to stock the same number of full-sized novels of the kind now chiefly in vogue. "A Blue Grass Penelope" is the best of them.

"Tales of Three Cities" is the title which, for want of a better one, Mr. Henry James has given to a collection of three stories, whose scenes are laid in London, New York, and Boston, respectively. They are already familiar to magazine readers, but are perhaps worth being preserved in permanent form—although it is becoming painfully evident that Mr. James has written himself out as far as the international novel is concerned, and probably as far as any kind of novel-writing is concerned. These stories of American millionaires and English lords and ladies become less and less interesting, more and more diluted, with every

turn of Mr. James' literary kaleidoscope. Probably it is because his style is so intrinsically good within its narrow limits that a new story by him is sure to find many readers, who are willing to forget that it tells them nothing new for the sake of the delightful manner in which the old things are re-said. But style and invention are both becoming old stories already with most of his readers, who are sure to drop off one by one if he cannot hit upon some fresh literary device by which to renew his bond with them. Mr. James certainly does more at times than merely to point out the real faults of American life and character. His representation of Jackson Lemon in one of these stories as a typical American gentleman, is a piece of gratuitous vulgarity which it is difficult to pardon. He might very profitably study the much truer picture of the American gentleman in Mr. Richard Grant White's "Fate of Mansfield Humphreys." Every new volume of stories by Mr. James deepens the impression that he is a much better writer of books of literary criticism and travel than of any other kind of fiction.

Novels have frequently before resulted from literary partnerships, and many "tales of to-morrow" have also been written; but we do not know that a "tale of to-morrow" has ever before been produced by several writers in partnership, so that in this one respect "The King's Men" is probably unique in literature. Not much is to be expected of work done in this way, even if excellent writers cooperate for its production. "La Croix de Berny," in which a half dozen of the most eminent French writers, including Théophile Gautier and Mme. de Girardin, took part, is probably the best novel of the sort ever made; but it does not add to the fame of any one of its authors. Not much, then, was to be expected of the association of talents which were put into a common stock for the composition of "The King's Men," although in Mr. Stimson one good writer was secured, and the one to whom the book evidently owes about all that it has of literary quality. The scene of this story is placed at about the middle of the twentieth century, and chiefly in England. The republic has been declared some years since, and King George V., grandson of the present Prince of Wales, lives in America as a very impecunious exile. The interest of the story chiefly centres about a group of royalists who conspire to restore their sovereign, but whose plans issue disastrously. In describing the life of this future age, the error of too severely taxing the credulity of the reader is avoided, and such changes as are indicated are not unreasonable. Steam and electricity have rather more to do than in the present stage of our civilization, and news-

papers are received by means of "tickers" in the houses of subscribers. It is evident that the authors take a keen delight in contemplating the increased greatness of America, and the declining glory of England, which it is so easy to assume as the outcome of the next half century. The story becomes the broadest of farce when the tawdry splendors of the royal court as held in a second-rate Boston hotel are pictured; while we can hardly help sympathizing a little with the King, contemptible as he is made for us, when we meet him at the hotel cigar-stand, inquiring for "something mild and not too expensive," and finally choosing a brand at "three for a quarter." The story is a clever one, and an hour spent in reading it will not be wholly wasted.

Another instance of literary cooperation is afforded by the collection of stories by Mr. Brander Matthews and Mr. H. C. Bunner, called "In Partnership." The actual partnership, however, extends to but two of the sketches, the others being the individual work of the writers named. In this combination of talent, Mr. Matthews furnishes us with the more startling inventions, while Mr. Bunner supplies the imagination and pathos; his work being much the better of the two. "The Red Silk Handkerchief" is the gem of the collection. It is written with a delicacy of touch that recalls the "Airs from Arcady."

WILLIAM MORTON PAYNE.

#### A POEM OF LOVE AND FAITH.\*

Under the unpromising title, "The Story of a Hunchback," a little volume has just been published which merits more than a passing mention. It embraces but a single poem, short, and, as a narrative, simple and scant of incident; but this poem is the story of a pure and sensitive soul—of its burden of sorrow, its faith and aspirations, its silent devotion late but eternally requited; and whosoever can be touched by the beauty of a flower or the song of a bird will find a pleasure in this unfolding of a gentle spirit. It presents no new or strange conception of the spiritual life with which it deals, but it is rich in true poetic feeling, and is evidently the work of one skilled in harmony, grace, and precision of expression. From the unfamiliar initials which indicate the author, and from the fact that first volumes of this class are commonly youthful ventures, we may perhaps infer that these pages come from an unpracticed pen; but we fail to find the crude thought, the imitative style, and the awkward and nerveless forms of expression, which

\* THE STORY OF A HUNCHBACK. By J. L. Chicago: Jansen, McClurg & Co.



generally betray the amateur in sustained efforts of this kind.

The story itself, though it introduces but few characters, and only the events which mark the eras in the course of a chastened love, is not without interest, and in its construction bears evidence of the nicest discrimination. It is a delicate task to invest with true poetic charm the mutual passion of a beautiful girl and a man dwarfed and twisted by physical deformity. The general sentiment of mankind demands for feminine grace and loveliness a strong and manly wooer. But in this case the lover has the artist's sensibilities, and there is no sense of departure from the "eternal fitness of things." The principal charm of the poem, however, is in the purity and elevation of the religious sentiment which pervades it. We have in this little volume a charming picture of Faith, by one to whom her face is dear and who has wrought deftly and with loving zeal to make her image beautiful to all the world.

The unrhymed metre adopted for the work, though apparently easy, is likely to prove a snare to one who attempts it without the true ear for rhythm; but in this poem the versification is uniformly good. There are few jarring lines, and many passages which are extremely musical. Indeed, the execution of the work, in this respect, is worthy of all praise; and among the similes, sure tests of the poetic fancy, are some of striking force and beauty—like this, of one who listens, kindly incredulous, to the rapt utterances of faith:

"He gently smiled, as one who hears  
A dreamer murmuring broken words  
Of woods and fields and waves of blue,  
And will not break his happy sleep."

And this:

"A soul as stainless, clear, and glad  
As sunlit spray on breaking waves."

Among the short lyrics incidental to the narrative, the Song of the Lily is one which we note for its simple grace and delicate fancy. It may fitly be quoted here:

"Upon a river's brink  
A lily fair  
Her brows uplifted light  
Through summer air.

"The soft breeze whispered low  
His tale of bliss,  
And touched her velvet cheek  
With tender kiss.

"But ah, the Scille breeze  
Passed swiftly on,  
And stole away the joy  
His lips had won.

"The sunlight on her heart  
In sweet rest lay,  
And dreamed, in golden calm,  
The hours away.

"But when night beckoned soft,  
The false sun fled,  
And left his love to mourn  
Uncomforted.

"But ever at her feet  
The river flowed;  
And in his constant heart  
Her image glowed.

"Through daylight and through dark  
His tide, unknown,  
Sent freshness through her life,  
Yet flowed alone.

"And when she drooped and died,  
Upon his breast  
He bore her tenderly  
Away to rest."

JAMES S. NORTON.

#### BRIEFS OF NEW BOOKS.

ONCE during that long period of probation when Wordsworth's poetry was still despised of critics and rejected of men, the poet expressed in a letter to a friend "an invincible confidence that my writings will coöperate with the benign tendencies in human nature and society wherever found; and that they will in their degree be efficacious in making men wiser, better, happier." Professor Henry N. Hudson's eloquent "Studies in Wordsworth" (Little, Brown & Co.) were written for the purpose of demonstrating and bringing home the truth of this prophetic text from the poet. Professor Hudson is a man whose spirit has been touched to fine issues by the life-long study of Shakespeare and Wordsworth; and he tells us, in a style of straightforward directness, and still of singular choiceness and aptness of phrase, how and why Wordsworth's poetry has been efficacious in making *him* "wiser, better, happier." In these papers, which were primarily intended for a circle of friends or pupils, the eminent teacher takes us into his confidence; he does not only subject the poems in question to a critical analysis, to show how they must or should affect the right-minded reader: he does something even better than this—he relates how they actually have affected himself. The book contains sufficient biography, some good criticism, much wise exposition; but it is not merely nor chiefly for these that it will be valued. Its unique value is as a "human document," a confession of faith. So many good writers and eminent men have written upon Wordsworth's poetry, that it would be misleading to say that this is the best book yet written concerning "him who uttered nothing base." It is enough to say that the originality of view, the soundness of moral fibre, the unconventional vigor, exhibited in this author's admirable studies of Shakespeare's plays and characters, do not desert him in dealing with the later poet. Age seems to have deepened his sympathetic insight without abating his natural force. Then, too, one cannot too highly praise the skill with which Wordsworth is made to tell his own story; a great number of the poet's choicest staves are embedded in the text, which seems to have grown around them and shaped itself to them by a process of natural accretion. This wealth of citations from Wordsworth makes it impossible for either writer or reader to withdraw his eye for an instant from the object, so that the book possesses the precious virtue of downright reality. Taking into account all its excellences, one may safely pronounce this volume the best introduction to the study of Wordsworth.



in existence. Indeed, were it not for an occasional apparent echo of one or two of Carlyle's disagreeable mannerisms, it might almost be pronounced the best that could be wished for. Professor Hudson himself possesses so rich a verbal wardrobe, that his thought cannot but suffer from being tricked out in the threadbare frippery of Carlyle. This, however, is but a trifling disfigurement, the mere allusion to which is perhaps an injustice to so noble a book. To read it is to read one of the purest and most humane of poets with a wise and sympathetic teacher,—surely no trifling privilege. Would that it might go as an educator to many a prairie home where the generous aspirations of youth are stifled in an atmosphere of hard and sordid "practicality."

THE author who writes under the name of Vernon Lee has made the subject of the Renaissance her own by right of knowledge, insight, and the power of critical expression. A recent work bearing the title of "Euphorion" (Roberts Bros.) includes seven of her studies in Renaissance history, literature, and art, together with an introduction and an epilogue. These studies have previously appeared in English reviews, and are now fittingly brought together, having a strong bond of union in their common principles and aims. In the myth as fashioned by Goethe, Euphorion, the child born of classical beauty and mediæval strength, stands as a symbol of modern culture; but the author of these studies finds a truer interpretation of the allegory, which "can have a real meaning only if we explain Faust as representing the middle ages, Helena as antiquity, and Euphorion as that child of the Middle Ages, taking life and reality from them, but born of and curiously nurtured by the spirit of antiquity, to which significant accident has given the name of Renaissance." This is the point of view of all the studies, and is especially elaborated in the one called "Symmetria Prisca," perhaps the finest of them all, in which the relations of classic and mediæval art are traced, from the time when they were first brought face to face in the Pisan Sacred Field, to the time when the fruitage of their union became manifest in the works of Raphael and Titian and Micheal Angelo. "The Portrait Art," "The School of Boiardo," "Mediæval Love," "The Outdoor Poetry," "The Italy of the Elizabethan Dramatists," "The Sacrifice," a study of the price which, in the loss of moral standard, the Renaissance had to pay for its intellectual greatness; these titles explain themselves and indicate the ground which is covered by the studies thus named. The strong and noble style of Vernon Lee needs no recommendation; but we cannot refrain from citing a passage which is at once a piece of fine prose writing and a typical illustration of the manner in which the subject is treated:

"The antique and the modern had met for the first time and as irreconcilable enemies in the cloisters of Pisa; and the modern had triumphed in the great mediæval fresco of the Triumph of Death. By a strange coincidence, by a sublime jest of accident, the antique and the modern were destined to meet again, and this time indissolubly united, in a painting representing the Resurrection. Yes, Signorelli's fresco in Orvieto cathedral is indeed a resurrection, the resurrection of human beauty after the long death-slumber of the Middle Ages. And the artist would seem to have been dimly conscious of the great allegory he was painting.

Here and there are strewn skulls; skeletons stand leering by, as if in remembrance of the ghastly past, and as a token of former death; but magnificent youths are breaking through the crust of the earth, emerging, taking shape and flesh; arising, strong and proud, ready to go forth at the bidding of the titanic angels who announce from on high, with trumpet blast and waving banners, that the death of the world has come to an end, and that humanity has arisen once more in the youth and beauty of antiquity."

Better art criticism than that given us by Vernon Lee is rarely met with, and it is not often that fugitive and scattered studies are as well worth collection and preservation as these.

THE unpretendingness of the title "Some Literary Recollections," by James Payn, pervades the book to which it is applied, and is one of many delightful qualities characterizing it. The geniality, the frankness, the delicacy, the humor of the writer, together with his gentleness and simplicity, imbue the volume with an uncommon fascination. He has interesting and illustrating anecdotes to relate of a crowd of gifted and famous people; but it is himself, after all, to whom the reader is most closely drawn, and of whom the most agreeable memories will be preserved. By none of his long list of tales and novels can he have so fully revealed a winning personality, or have gained such admiring friends, as by this autobiographic sketch, which in no sense aims at completeness. Mr. Payn confesses playfully in the beginning that he has not the qualifications for narrating his life, much as he would like to do so. He never kept a diary; he has no memory for dates or details; he remembers very few things that ever happened to him, and cannot locate these with any certainty in the time of their occurrence. But his mind does retain personal impressions vividly, and it is some of these which he here reproduces with captivating grace. There is a general omission of figures and minute particulars in his "Recollections," yet, putting the information they afford together with facts gained elsewhere, we are able to state that Mr. Payn was born in 1830; that his father was a well-read man of a kindly nature, who, although the son of a rich gentleman, was, because of "something like disinheritance," obliged in middle life to depend on his own resources (which proved ample) for the support of his family. He died in the early boyhood of James. The latter was educated at Eton, at the Royal Military Academy—which he was obliged to leave on account of ill-health,—and at Cambridge. In all these schools he escaped study as far as possible, having an abhorrence of mathematics, and an inaptitude for languages so unconquerable that he can barely read, and not speak, French or German, although he has spent long effort in the attempt to acquire these modern tongues. But he was ever an inordinate reader of English literature, especially of fiction, and an eager and untiring observer of human nature. His imagination displayed its activity in childhood, and he was held in high esteem by his youthful companions for his power of impromptu story-telling. His first volume of poems, "Stories from Boccaccio," was published while he was at college, and at the same time he was a constant contributor to "Household Words" and other periodicals. Shortly after his marriage, which occurred at an early age, Mr. Payn was invited

by Robert Chambers to become associate editor of "Chambers' Journal," and removed to Edinburgh in consequence. The climate disagreeing with his family, he resigned his position at the end of a few years' service, and sought a home in London, where he has since remained. His books and miscellaneous articles have met with ready sale, yet he was thirty-two years of age when he made what he calls his first success in literature, with the novel "Lost Sir Massingberd." Mr. Payn has been a hard worker and a prolific writer. "For the last five-and-twenty years of my life," he remarks, "I have only had three days of consecutive holiday once a year; while all the year round (from another necessity of the pen) the Sundays have been as much working days with me as the week-days." Mr. Payn has been peculiarly happy and fortunate in his calling; still, he regards it as a most precarious one as a rule, offering at the best smaller pecuniary rewards than most of the professions. In his experience as editor and author he has been brought in contact with a multitude of eminent and unknown writers, and of these he speaks in his reminiscences in a gentle and extremely entertaining manner, never retailing gossip, never betraying confidences, and never forgetting the obligations of courtesy. The portrait in the frontispiece of the volume represents him as a serious, refined, reflective man, with the air of a clergyman. The hur and which plays perpetually over his writings, and the light spirits which make him a most engaging companion, are not manifest in the grave, almost severe cast of his countenance. Mr. Payn has most to say, in chatting of his friends, of Dickens, Miss Mitford, and Miss Martineau; but of many other celebrities—as Thackeray, Alexander Smith, James White, the Duke of Albany, the brothers Chambers, and Charles Reade—he relates interesting incidents derived from his acquaintance with them. (Harper & Brothers.)

PROBABLY many a fairly intelligent reader of the present day derives his most definite notions of Coleridge from the graphic and cruel characterizations of him by Carlyle which have been recently given to the world. Should such a reader take up the latest volume of "English Men of Letters," Traill's Coleridge (Harpers), with the dreary expectation of reading a decorously eulogistic account of a flatulent metaphysician and an altogether flabby personality, he would be speedily disabused and delighted. There is no droning here about "sum-m-ject and om-m-ject," but instead much racy good-sense, sound criticism, and pleasant banter, by means of which the author makes the figure of the poet-metaphysician stand forth upon his canvas in clear colors, if not always in distinct outlines. Mr. Traill evidently possesses the rare combination of critical perspicacity with that native sense of humor which is twin-sister to common-sense; and to these natural qualifications he has added great industry in the accumulation of material and an iron grasp of his subject. He has actually succeeded in the apparently hopeless task of bounding in this nutshell of a book that king of infinite space, the Hamlet of modern authors. Despite an occasional involution of sentence-structure, which makes a passage here and there a little hard to read aloud at the first dash, Mr. Traill's manner is that of the fluent con-

verser, who, having read widely and reflected deeply upon his subject, can afford to play with it a little. Nevertheless, there is as little of flippancy as of pedantry. By a charm almost as potent as that by which the ancient mariner held the wedding guest, the biographer holds the reader while insinuating into his reluctant mind high admiration for the transcendent range and quality of the genius of Coleridge. In the absence of any other biography of this extraordinary man—whom Wordsworth called "the only wonderful man I ever knew," and whom he described as

"The rapt one, of the godlike forehead,  
The heaven-eyed creature,"—

this volume is likely to be more widely read than any other of the admirable series to which it belongs and in which it will take a high place. It is a thing to be thankful for, that we have at last so adequate an introduction to the only Englishman since Dr. Johnson who could not, in his best days, open his mouth without uttering words of wisdom or suggestiveness.

PROF. BALDWIN's charming little volume, "The Book-Lover" (Jansen, McClurg & Co.), is well described by its title. It is a book about books; intended for students of literature and general readers, but most of all for book-lovers—those who regard good books as "more precious than all riches," and delight in them as in "the society, the spiritual presence, of the best and greatest of our race." Such will find at once a charm and consolation in this work, with its refined literary tone, and its finely-chosen quotations from the choice spirits of all ages who have written in the praise of books. Beyond this, however, the work has a distinct purpose as a practical guide to the best reading. This is, indeed, its most important feature; and for it the author possesses the best of qualifications in his long experience as a lover of books and director of reading. The work is compact, clearly arranged, and thoroughly practical in its aims and methods. It presents well-considered chapters on such vital topics as "The Choice of Books," "How to Read," "The Value and Use of Libraries," "Books for Every Scholar," "What Books Shall Young Folks Read?" "Hints on the Formation of School Libraries," and "The Practical Study of English Literature." The author's views and recommendations, eminently sound and judicious, are enriched and supplemented by citations from a wide range of able writers and instructors. The book gives some excellent courses of reading and schemes for practical study, which have been thoroughly tested, and are more exhaustive, especially as regards contemporaneous literature, than any similar lists that have been published. It is believed that the work will recommend itself to all sincere lovers of good reading, as one equally delightful and instructive. Mechanically, it has been issued with the greatest care, and will at once, in this regard, appeal successfully to the most fastidious taste. Besides the regular edition, the book is to receive the deserved compliment of a large paper edition, very beautifully printed, limited to 350 copies, each copy numbered.

MR. RICHARD T. ELY's "French and German Socialism in Modern Times" (Harpers) will serve as

a complement to Mr. Rae's "Contemporary Socialism," noticed in our last number. It is, as its name implies, a far more complete work; for Mr. Rae, treating of the socialism of our own day, makes no mention of Fourier, St. Simon, Proudhon, and Rodbertus; almost confines himself, indeed, to German writers. Mr. Ely's book contains sixteen chapters, the first eight of which are devoted to the French school, while the last eight treat of the German writers. Here he begins with Rodbertus, sometimes called "the Ricardo of Socialism," who, he is inclined to think, equalled Ricardo as a thinker. That Mr. Rae hardly mentions Rodbertus, while Mr. Ely only casually mentions Karl Marx, who forms the subject of an entire chapter in Mr. Rae's book, is due, perhaps, to the different points of view of the two writers. Mr. Rae's attention has been drawn strongly to the philosophy of the Young Hegelians as the theoretical source of Socialism; and for direct contemporary influence he saw that Marx and Lassalle had more weight than all others put together. Mr. Ely, on the other hand, in tracing the economic genesis of socialism, fixes upon Rodbertus — really a contemporary of Marx and Lassalle — as its intellectual founder. "All of the leading socialists of to-day," he says, "to whatever socialist group they may belong, have been influenced greatly by Rodbertus. An understanding of his theories renders it comparatively easy to understand Marx and Lassalle." (Page 169). The special value of Mr. Ely's treatise is that it approaches the subject from the economic point of view, and treats it by the historical method. It forms unquestionably the best introduction to the study of the subject.

JUDGE TOURGEE, in his "Appeal to Caesar" (Fords, Howard & Hurlbert), presents another dissertation on the relations of the two races which form the population of the South. The nation, he argues, is responsible for the establishment of slavery in the South, for its emancipation during the war, and for the subsequent elevation of the negro to the rights of citizenship; is it not, therefore, responsible for the education of the illiterate masses into whose hands it thrust the ballot, in order to qualify them to exercise the privilege of suffrage intelligently and with safety to the Republic? In a series of tabulated statistics, drawn from the census by decades down to 1880, he shows that the colored race is increasing at a greater ratio than the white race in the South; that it already numbers one to every two of the white population, taking all the states together; that in eight of these states it averages 2.4 per cent less than one to one; that in three of the states it averages 3.7 per cent more than one to one; while by the increased migration of the whites, added to the greater reproductive power of the blacks, the disparity increases at an even more rapid rate. It is, therefore, only a question of time when the domination of the whites will be overcome by the now subject party, so far as can be done by the mere force of numbers. Against the possible evils of such a condition, the best safeguard is of course the extinction of illiteracy in the South. Judge Tourgee would have this done by means of schools founded and supported at the national expense. By private benevolence among Northern men, \$1,000,000 has been annually expended during

twenty years past for the maintenance of Southern schools. This sum, he estimates, should be increased to \$15,000,000 — just the amount which the North furnished each week for the cost of the late war. Private benevolence cannot raise the needed amount, nor can the impoverished South. It must come, he says, from the treasury of the nation.

THE arguments so forcibly presented by Judge Tourgee find but a poor supporter in Mr. J. Thomas Fortune, a colored man and ex-slave, who presents his views in a volume entitled "Black and White," published by the same firm. Mr. Fortune is confident of the future of the colored race. He makes no plea for national aid in education, but maintains that a people who could rise from utter indigence and illiteracy, not only unaided but while still oppressed worse than when in a condition of slavery, will ultimately surpass in wealth and intelligence their white masters. The blacks are even now, he declares, a totally different people from what they were at their emancipation. They have proved self-supporting under supreme disadvantages; they are gaining a monopoly of the trades and industries of the South; they are acquiring money and lands, and with these they will help themselves to power and education. They have been given their freedom after two hundred years of bondage, but they will recover the lost time and progress in the years to come, as the white race cannot, which has become enervated by subsisting for generations on the labors of the slave. It is cheering to get so hopeful a view as that presented by Mr. Fortune; and the book may be commended to Judge Tourgee and his readers.

THE latest volume of Philip Gilbert Hamerton's writings, "Human Intercourse," is just published by Roberts Brothers. The theme is one happily suited to this gifted author, who combines with his artistic and literary genius a wide knowledge of the world and a very deep sympathy with mankind. A few titles of the chapters will show the drift and important matter of the volume. "Of Passionate Love," "Companionship in Marriage," "Family Ties," "The Rights of the Guest," "The Death of Friendship," "Differences of Rank and Wealth," "The Obstacle of Religion," "Priests and Women," "Of Genteel Ignorance," "The Noble Bohemian," "Letters of Friendship," "Amusements." Those who have found a healthy stimulus and an invigorating enjoyment in "The Intellectual Life" will need no assurance concerning the attractiveness of this work, which may be regarded, in some sense, as its companion. The author's survey is wide, his observation acute and shrewd, and the temper in which he writes without a taint of cynicism. He gets at the vital things which signalize the intercourse of human beings and bear powerfully upon their interests and fortunes. The nice discrimination, clear insight, and beautiful candor with which the topics, even the most delicate ones, are treated, are a standing testimony to the writer's fine moral sense and literary art. It is a delightful book, marred by no unlovely prejudices, and rich in the reflections of a wise, courageous, and generous spirit, that illuminates while it charms. The volume is appropriately dedicated to Emerson, to whom Mr. Hamerton feels under special obligations for his valuable influence over him.



IN this era of "cheap and nasty" reprints of all kinds of books, it is a pleasure to commend publishers who are willing to risk so elegant an edition of a never very popular classic, as this of Bacon's "Essays and Wisdom of the Ancients" (Little, Brown & Co.) This edition, containing Montague's preface, Spiers's biographical notice, together with convenient notes and translations of the Latin quotations, is identical in matter with that copyrighted by its publishers so long ago as the year 1856. But the outward dress is very different, the page and print being much larger, and the press-work incomparably superior. It may be doubted whether so beautiful an edition of the essays has ever before been issued. Many who wince at beholding "the kings of modern thought" in the garb of charity boys, may strengthen their allegiance by here beholding "high-brow'd Verulam" in the robes of state of which in life he was over-fond. It is now agreed on all hands that, as Bacon has long been really known to most readers only through his essays, so these contain that quintessence of his mind destined alone to subsist in the wreck of reputations and the crash of philosophical systems. There is something pathetic in the reflection that the discursive rangings of that vast and restless intelligence should now be reduced to proportions so insignificant. But, if the essays are short and few in number, they can be the oftener read, and it is certain that their worldly wisdom comes home as pat as ever "to men's business and bosoms." And what uninspired prose work is there, of thrice the extent of this, in which there are anything like as many "jewels five words long"?

WE have heretofore expressed our satisfaction with the illustrated edition of standard English poets issued by Thos. Y. Crowell & Co.; and we are glad, after an inspection of recent additions to the series, to add emphasis to our approval. The volumes are of convenient form, being solidly-made small quartos, and, while inexpensive, are in all details of paper and typography a pleasing contrast to the ordinary "popular" edition of standard works. The illustrations, too, deserve especial commendation. They are not stale "picked-up" plates, thrown promiscuously in amongst the text, but new engravings, from designs by reputable artists, cut in wood by Mr. Andrew. The fresh and pleasing treatment of that hackneyed subject, "Norham Castle," in the cut that serves as frontispiece to the volume containing Scott's "Marmion," is a good example of the pictorial excellence of these volumes. The series as thus far issued comprises twenty volumes, representing some of the choicest treasures of English poetry. The same publishers issue, in a different form, the complete poems of George Eliot in a volume which should become the standard one with the admirers of this gifted writer. It is a quarto, larger than the volumes in the series just described, but of equal beauty of execution, and with illustrations representing the studies of Schell, Taylor, St. John Harper, and other artists. The engraving for this volume also is done by Mr. Andrew, and gives some of the best specimens of American wood-cutting.

THE little volume by M. M. Trumbull, "The American Lesson of the Free Trade Struggle in En-

gland" (Schumm & Simpson, Chicago), is an expansion of a still smaller work by the same author, published in 1882. The re-writing, it appears, was done chiefly for the purpose of showing that "the moral of the contest is as applicable to the United States to-day as it was to England forty years ago." The work is of course largely historical, but the spirit of the author is that of the advocate rather than the historian; the historical portions being accompanied by a running fire of comment and criticism upon the American system. His points are often well made, though the effect is somewhat weakened by an unfortunate tendency to apply strong terms, as "crocodile tears," "impudent hypocrisy," etc., to his opponents, who "whine like mendicants" and are "utterly besotted and selfish." This pug-nacious spirit renders the book but little likely to win adherents from among the "mendicants" and "hypocrites" of the opposing faith; but those who do not mind hard names will find in it a very good and instructive outline of the free-trade history of England and its results.

MR. JUSTIN MCCARTHY has given us the first volume of what will undoubtedly be the most readable "History of the four Georges" (Harpers). It extends from the death of Queen Anne to 1729, two years after the death of George I. That it is lively and graphic will be readily believed, and Mr. McCarthy is too industrious and conscientious a writer to make an inaccurate book. He carries his liveliness too far, we think, in the titles of his chapters, which are descriptive, to be sure, but not in historical sense. How will the student who wishes to learn about Mar's rebellion, the Quadruple Alliance, and the condition of the Irish question, find his way in chapters with such headings as "The White Cockade," "After the Storm," "The Drapier's Letters," "Malice Domestic — Foreign Levy?" A table of contents, to be serviceable, should tell us what the chapter contains, and afford a guide, not merely to the reader, but to him who desires to consult. For the style of the book itself, we have nothing but praise. It is always entertaining, never undignified.

A SERIES of pleasant papers on natural history topics, contributed by Mr. Ernest Ingersoll to various scientific and literary periodicals, have been reproduced under the title of "Country Cousins." There are twenty-one articles in all, dealing with as many different subjects which the author has studied in the woods and fields, by the brook-side or the seashore. These are treated chiefly from the poetical or popular side, and yet always with a sure basis of fact, for the author is a thorough-going naturalist, pursuing his researches in a scholarly and painstaking manner. The publishers (Harper & Brothers) have issued the volume in handsome style, with an ornate cover and an abundance of graceful illustrations.

A CHARMING collection of stories for young people is Sherwood Bonner's "Suwanee River Tales" (Roberts). Grouped under three divisions—"Gran'-Mammy," "Four Sweet Girls of Dixie," "A Ring of Tales for Younger Folks,"—she has given us eighteen sketches of Southern life, graceful, carefully told, and interesting from beginning to end.



## HOLIDAY PUBLICATIONS.

There is a noticeable and gratifying circumstance apparent in the more prominent and costly gift-books this year. They exhibit a marked improvement in their artistic properties upon the books of the same class in previous years. It is an encouraging fact, giving evidence of the progress of æsthetic culture among us, and inclosing a promise of its continued advance in the future. Artists, engravers, printers, publishers, will not be content to produce, a twelvemonth hence, books repeating the successes of the present hour. They must possess other and higher qualities still to satisfy the laudable ambition of their authors. The true art-spirit once aroused in a people like ours, it will strive and aspire while it exists, and its products of to-day, however meritorious and beautiful, will be but a foreshadowing of better, lovelier works to-morrow. Therefore, though we look with wondering dazzled eyes on the *volumes de luxe* of 1884, and find it difficult to imagine books of daintier form and comelier features, they will be sure to appear in 1885 with attractions deserving still warmer admiration.

The holiday literature of the year is honored by what is probably the finest art publication ever issued in this country, representing what is perhaps the most important contribution yet made by America to graphic art. No one can even glance over Elihu Vedder's illustrations of the "Rubáiyát" of Omar Khayyám without recognition of the fact that it is a work of extraordinary power, and without a feeling of simple amazement that it should have been in American art to produce so great a work. A collection like this—of fifty-six large full-page drawings, each one of which is an original production of creative genius, and deserves, or rather demands, long and attentive study for its full comprehension alone, to say nothing of due appreciation—is obviously not to be characterized in a page of criticism, nor is any permanent estimate of its exact value and artistic rank now to be made. It is not a work of the year, but of the age; and it can await the verdict of the age in confidence of worthy recognition. These "Rubáiyát" which Mr. Vedder has chosen to illustrate have been well known to lovers of English poetry for the past ten years, in the marvellous version made by the late Edward Fitzgerald. In them the twelfth century speaks with the accents of the nineteenth, and the Orient finds a voice to which the Occident lends no alien ear. This universality of thought and sympathy, whereby such distinctions of time and place are rendered meaningless, is the real secret and explanation of their immortal beauty, as far as beauty has any secret or needs any explanation. But the illustration of these verses was a far more difficult task than the illustration of any ordinary poem. They are filled with oriental imagery; but to have merely reproduced this imagery in graphic form would have been to add little to their meaning or their beauty. It is in depth of thought and intensity of human interest that their real power lies; and this called for a decorative treatment which should subordinate mere imagery as fully as the verses themselves. In doing this, the artist has been triumphantly successful, with rare restraint rejecting all the suggestions of poetic imagery not entirely consonant with the idea or the feeling when embodied in graphic form.

A striking instance of this is afforded by the illustration of the twelfth quatrain. The bold imagination of an inferior artist would have given us a literal picture of the scene; we think that even Gustave Doré would have done so; but Mr. Vedder's "Song in the Wilderness" is a more symbolical and a far nobler thing than any representation of the letter could have been. Here, and elsewhere throughout the work, the artist has shown a fine sense of the limitations imposed upon the provinces of poetry and painting, which would have won the warmest praise from the author of "Laocoön," while if the spirit of Lessing were come to earth again, and could examine this work, he would find in it a legitimate extension of the province of illustration of which he could hardly have dreamed in his day. We have already alluded to Doré, in this connection, and nothing could be more instructive than a detailed comparison between his illustrations of famous poems and the present work. We have no space for such a comparison, but it seems to be a just statement to say that what Doré has all his life tried and failed to accomplish is here successfully done. Doré's symbolism seems clumsy in comparison with Vedder's; his strained and overwrought pictures leave something of the effect of a nightmare, while those of Vedder, with no less feeling, no less terrible, if need be, impress the mind, with their simple beauty and calm grandeur, as a peaceful dream. Most notable of all, Doré's illustrations of Dante, or of Milton, do not belong to the poem; they are something apart from it; often they detract from our enjoyment of it, so dissonant or so inadequate they are. But Mr. Vedder, with a poem as difficult, to say the least, has made drawings which are in complete harmony with his subject, and uniformly add to our appreciation and enjoyment of the verse. Those who have once examined this work will ever thereafter find it difficult to think of the verses without calling to mind the illustrations, so fully are they conceived in the same spirit. While nothing of Doré's affords any true parallel to this work, its analogy with much of the work of Rossetti is very real. With both artists the human figure is supreme—both know just how far to carry their symbolism—both are inspired by a severe simplicity of aim—both are inclined to mysticism, and the work of both is intensely intellectual in quality. But comparison and analogies are of little value by the side of actual study. With all its range, this grandly imaginative work is singularly even in execution. There are no poor designs in the volume, nor may any serious technical charge be brought against it. Thoroughly admirable it is in drawing, in tone, in management of light and shade, in arrangement and symbolism, in harmony and fitness. And the many who have long cherished the poem itself will feel that no worthier subject could have been chosen for such illustration, will rejoice that its beauty of song has been wedded with such beauty of design. The genius of poetry and the genius of painting are here indissolubly bound together in a union of spirit such as art has rarely known.

Students of art, of history, and of archaeology have all a treat in the work on "Cathedral Cities, Ely and Norwich" (Macmillan & Co.). A series of pictures drawn and etched by Robert Farren consti-

tute the chief substance of the volume; yet the introduction, in which Edward A. Freeman descends learnedly on the origin, structure, and architectural features of the two grand old minsters, supplies no inconsiderable part of the marrow of the work. Mr. Farren devotes nineteen etchings to subjects in and about Ely Cathedral, and sixteen to themes connected with the church at Norwich. The entire views commend themselves to favor by their picturesque beauty, apart from their great artistic merits. Mr. Farren is occupied with the poetry and the sublimity in landscape and architecture, and aims to reproduce these in his drawings. It is not feats of dexterity, achievements in *technique*, that he desires to perform for the applause of experts in the same field. He addresses himself to an intelligent, yet unpretending, and, in an artistic sense, unschooled audience, and makes a simple appeal to their understanding of what is genuinely and lastingly pleasing. His attempt is successful. His sketches strike us first as pictures, not as merely etchings. They teem with delightful incident carefully wrought out. It is only after we have studied them for pure enjoyment that we turn to an examination of the particular mode and instrument by which they have been produced. Yet here the artist leaves no opportunity for doubt. The drawings plainly declare that they have been done with the needle; but in order to tell this there has been no resort to the clap-trap or make-shift of scrawls and scratches. There are charming landscapes and street scenes, forming distinct views of the old minsters; yet the glimpses of various portions of the noble church interiors are, on the whole, most imposing. Immense work has been lavished on some of the plates—as Nos. 7, 14, 18; but with an effect that is a due reward for the pains.

A new series of etchings by Robert Farren, from the same publishers, furnish views of "The Battle Ground of the Eights," on the Thames, the Isis, and the Cam. There are ten plates, presenting scenes of quiet beauty delineated with the delicacy and fidelity marking Mr. Farren's work. Each in turn seems more interesting than the last, when looking them through, and all bear searching and repeated examination. "Charon's Ferry" is an exquisite drawing. The flood of light just above the horizon and the trees on the right of the picture are finely managed. The reflections in the water in "Ifley Mill" are excellently rendered. "The Barges" is another lovely plate, full of sunshine and of peace, and yet there is vigorous action in the moving figures, while all the objects in the foreground and middle distance are carefully defined. "Chiswich" likewise bespeaks a word of praise; and also the fragment on the title-page, with aquatic plants and a swallow skimming the water. The miniature drawings on the margins of the plates are dainty bits, executed with exceeding finish. In this, as in his etchings of "Ely and Norwich," Mr. Farren evinces a consummate command of the needle and an admirable courage in the performance of honest hard work.

A fair opinion of the success which American artists have obtained in the use of the etching needle may be gained from an examination of the ten plates brought together under the title of "Some Modern Etchings" (White, Stokes, & Allen). The art is in its infancy in this country, it being less than ten years since the first cooperative efforts in its

pursuit were begun. The New York Etching Club was organized in 1878, and the Philadelphia Society of Etchers in 1882. But the enthusiasm has spread rapidly, for none of the linear arts is more fascinating. There is a vivacity, a freedom, and a variety in etching which attract the outside world the same as the professional painter. It quickly wins upon those who observe or practice it. The plates in the collection under notice are the work of our younger artists,—in two instances, of women. Finished drawings, such as are produced by the veteran etchers of France or England, could not be expected from these comparative novices; yet the sketches are interesting and instructive. The author of the text accompanying the plates—Mr. J. R. W. Hitchcock—is as candid as kindly in his remarks upon the several works, and lends aid to a proper appreciation of them which the artist as well as the observer must be grateful for.

The interest of the volume containing examples of the work of "French Etchers" (Dodd, Mead & Co.) centres in the descriptive text almost as emphatically as in the plates themselves. There are twenty of the latter, by as many different artists of renown, including Corot, Jacquemart, Daubigny, Martial, Nehlig, and Appian. They are all characteristic specimens, as may be supposed, of the style and skill of their respective authors, and therefore possess an unquestioned artistic value. A portion of them would to the uneducated eye appear to be of dubious importance; as, to cite a single example, the sketch by Corot—who, by the way, produced in all only five etchings. But M. Roger Riordon, the author of the text, and himself an expert etcher, comes to the rescue, and, explaining the distinctive qualities of each plate, points out its merits, lets light in upon its meaning, and solves whatever enigma it might have at first presented. Thus his descriptions are so many lessons in the processes and significance of etching, and are a grateful assistance to an understanding of the various examples. It will not be disputed that the noblest plate in the collection is the "Wood of Pierrefonds," by Martial. It is a magnificent work, revealing a master-hand in every one of its manifold details. One need not look here to M. Riordon for evidence of the "enormous skill" of the etcher, or of his unrivalled capacity to surmount all difficulties in sketching on copper. Martial's plate alone is worth the cost of the volume, and deserves to be framed and hung on the wall. But there are many others, uniting unmistakably merit with beauty—as "After Rain," by Chauvel; "Rose-tree Street, Montmartre," by Beauverie; "Fishing Vessels," by Appian; "Quarrel at a Wine-Shop," by Nehlig. But anyone with a feeling for art and some slight acquaintance with it, will discern the worth of these etchings without other aid than M. Riordon affords.

There is perhaps no work among the classics of English literature which lends itself more flexibly to the light and polished pleasantry of a Parisian illustrator than the "Sentimental Journey" of Laurence Sterne. The work is purely *à la Française* in style and essence. Its soap-bubble airiness and brilliancy, its shallow pretense of feeling, its coquetry with trifling incidents, its simpering complacency, and its indulgence in subtle and low insinuation, identify it with the French rather than the English

school of manners even in the seventeenth century. In every page is mirrored the bowing, smirking, mocking Frenchman, full of capers, shrugs, and gestures, which speak more freely and penetratingly than words could do. It is the figure of Sterne himself, who, born of the Celtish stock, inclined more to the *esprit* of his ancestry in Gaul than in Ireland. But, such as it is, the odd, rambling, elusive, bewitching narrative is transformed into a glittering mosaic by the clever pencil of M. Maurice Leloir, who has inserted over two hundred drawings in the text, and interleaved it with twelve full-page illustrations. Nothing could be more neatly or playfully expressive than these sketches, which are radiant with spirit and humor. They are the delightful recreations of an artist who to a perfectly trained hand joins an active and fertile imagination. The engravers have not been less skilful than the artist, and their product is the perfection of graphic art. All the external features of the volume are characterized by good taste. The illustrations were first brought out with a French translation of the work, issued in Paris; and now they accompany the English text, in beautiful quarto volumes, of which two editions are published in America—one by Lippincott & Co. and one by J. W. Bouton.

The twelve "Selected Pictures from the Book of Gold" of Victor Hugo are gems of art in a casket of pearl. The pictures are the work of French artists, and are printed from the original blocks engraved in Paris. When it is added that they are examples of the best workmanship of which France can boast, there is nothing left to say. It would seem that in respect of skilful manipulation, art can no further go. Take the first two pictures, for example, by Charles Landelle. We have never seen more delicate drawing more perfectly reproduced. Not a mark of the pencil or the burin is visible even under the magnifying glass. The second picture, "Written Under a Crucifix," is a marvellous production, considered merely from a mechanical point of view. The figure stands out like a statue, and the management of the light is no less wonderful. The remaining pictures are likewise masterpieces in design and execution. All are figure-pieces save one, "Winged Things," by H. Giacomelli, a charming composition in which birds afford the spark of animated nature. The "Lullaby," by Barrias, is a bit of tender sentiment, as is also "The Children in the Library," by Adrien Marie. But there is not space to enumerate the whole series. They have but to come under the eye to secure each in succession its meed of admiration. The pictures are accompanied with explanatory text taken from the writings of Victor Hugo, and translated by William Shepard. The publishers (Lippincott & Co.) have given the work a chaste and artistic setting.

A portfolio containing a half-dozen "Character Sketches from Dickens," reproduced in photogravure from original drawings by Frederick Barnard, is put upon the market at this appropriate season by Cassell & Co. It is a gift to be prized by any lover of fine art. The subjects of the series are "The Two Wellers," "Caleb Plummer and His Blind Daughter," "Mr. Pecksniff," "Mr. Peggotty," "Little Nell and Her Grandfather," and "Rogue Riderhood." The characters are very diverse, as the enumeration declares; but one is not more accurate

in its interpretation of Dickens than another. All are strikingly true to the pictures the great novelist has traced on his pages. The sad, set face of Peggotty, the dignity of his bearing and kindness of his heart, as indicated in the hand laid in blessing on a little child's head, realize the vision we have all had in our minds of him who in his humble station was as veritably one of nature's noblemen as the highest lord in the land. Little Nell, with hands clinging to her grandfather, as, seated by him on a little knoll and looking back upon London, she murmurs involuntarily her morning's prayer for protection, is a most satisfactory reproduction of the innocent and gentle maiden whose pathetic life and death everyone has wept over. "The Two Wellers" are capital representations of both father and son. The honest, burly figure of the one, and the trig, showy make-up of the other, are faithful in every detail. The scene presenting "Caleb Plummer and His Blind Daughter" is unspeakably touching. With clasped hands and upturned face the blind girl is saying, "I see you, father, as plainly as if I had the eyes which I never want when I am with you." Mr. Pecksniff and Rogue Riderhood are not agreeable personages to contemplate, yet we must acknowledge that the artist has skilfully repeated the creations of Dickens. The photogravures are clear in the minutest particular, and have the delicacy of steel engravings.

Readers are sure of something choice and fine when Philip Gilbert Hamerton prepares a book for their delectation. It is invariably a serious, able, thorough, and entertaining essay on some subject of curious and profitable interest. His "Paris in Old and Present Times" but strengthens the ground of this confidence. Its scope is not broad, but within its limits the research it comprises has been surprising and is trustworthy. Its motive is a historical and architectural review of a few of the most characteristic edifices and structures in Paris, such as Notre Dame, the Sainte Chapelle, the Tuilleries, Luxembourg, Pantheon, and Invalides, together with some of the principal parks, gardens, and streets of the city. As a proper prelude to the consideration of these separate features of the present capital, there is a chapter on the old Gallo-Roman city of Lutetia, which occupied the site of Paris when the great Empire, from its central seat on the Tiber, sent out its legions and established its colonies in all parts of the known world. Mr. Hamerton traces from this early foundation the gradual transformation in its topography and architecture which the city on the Seine has undergone, thus giving a clear and firm idea of the process of its evolution—of its being, in fact, a growth proceeding through ages and conforming to the necessities of varying and successive situations, rather than a creation of any one century or era. Intermingled with this archaeological study are a multitude of critical reflections on the artistic values of the great structures of Paris, not only as they now stand, but as they have appeared in other and earlier forms and phases in past times. It is needless to say that such a dissertation from one of the most scholarly art-writers in the English tongue is of varied and sterling worth. A series of splendid etchings and of wood-cuts of the first rank embellish the work, which is presented to the American public by Roberts Brothers.



It comes very near to a personal interview with the author of "John Halifax, Gentleman," to read her record of "An Unsentimental Journey through Cornwall" (Macmillan & Co.). The writer speaks with almost the freedom and frankness used in the intercourse between friends, revealing at every step and turn her tastes and feelings and her physical peculiarities. She tells unhesitatingly and often that she is no longer young, nor lithe and active; that she must ride while others walk, or sit and wait while they scramble over rough and picturesque places. But she also shows, indirectly yet surely, that she retains cheerful and placid spirits, and a fresh, tender, sympathetic heart. Her reflections, constantly accompanying her descriptions, somehow impress one sadly, despite her undoubtedly brave and philosophic disposition. There is an undercurrent in her nature, solemn and wistful, as in all thoughtful persons who have aspired beyond the possibilities to be attained in this world. The journey through Cornwall was performed by Mrs. Muloch-Craig in company with two young girls—her "chickens," as she calls them,—and was concluded in the space of fifteen days. It is narrated in a chatty, colloquial style—much, as we have said, as one friend would talk of it to another. This confiding manner adds to the sketch a precious quality, like that of a peculiar and private communication, and gives it an importance which otherwise it would not have. The illustrations, by C. Napier Hemy, include some noble coast views and fine delineations of humble Cornish life.

In certain respects—as in fineness of line, representation of texture, effects of light and shade, and softness of tone—American engravers have touched high-water mark in the illustrations of Mr. Roe's "Nature's Serial Story." The work passed through "Harper's Magazine" originally, where the prodigality and beauty of its illustrations excited the admiration of a host of readers. The story is one abounding in opportunities for pictorial embellishment, which have been felicitously improved by the two designers, Hamilton Gibson and F. Dielman. Nothing can exceed the grace of Mr. Gibson's floral pieces—as witness "Among the Roses," page 237, "The Bee Harvest," page 217, and a multitude of examples of similar quality. Color could scarcely add to the charm of such work, in which the art of the designer and the engraver are alike masterly. In landscape, too, Mr. Gibson is often most effective. As specimens of special merits, "The Sugar Bush," page 156, and "A Prospective Christmas Dinner," page 423, may be cited; and here, as elsewhere, the engraver is not to be forgotten, for to his skilled hand the pictures owe quite as much as to the invention of the illustrator. Mr. Dielman, to whom the figure pieces are to be credited, has produced a series of unusually pleasing compositions. In the portrait of Amy he has created an ideal of girlish loveliness. Unfortunately, his last picture, which should be the best, is the poorest; a little awkwardness in the attitude of the male figure, and a defect in Amy's face, marring the impression. To mention one more error in Mr. Dielman's work, the calf in the piece on page 187 is absurdly small. Despite all imperfections which the critic may find in the book, it is one which publishers, artists, and engravers may regard with honorable pride.

Although Mr. George H. Boughton's account of his "Sketching Rambles in Holland" (Harpers) appears among the holiday books of this year, it is not a work limited in interest to any particular time or season. It has genuine and distinctive merit which gives it a lasting value. It is not necessary to state to the intelligent reader that Mr. Boughton is one of the first painters in England to-day; that he has been claimed by America as one of her sons, because he was for some years during his youth and early manhood a resident of Albany, N. Y.; and, finally, that after a term of study in Paris he returned to his native country, where he has since pursued his art with distinguished success. Every lover of painting is familiar at least with copies of Mr. Boughton's most admired essays on canvas; but this history of an artist's tour in Holland is his first venture in the literary field. By what accident he happened, in the present case, to take up the unaccustomed pen along with the tried pencil, is related with mingled humor and modesty in the remarks by which he introduces himself to the public as an author. But his book is its own excuse for being. It is an exquisite production, both from a literary and artistic point of view. Dates are withheld from the narrative, but they would be wholly superfluous; it is a matter of indifference when Mr. Boughton visited the land of Cuyper and Ruysdael. His sole aim was to give his impressions of a country which, wearisomely level and monotonous to the ordinary eye, offers wonders of strange and picturesque beauty to the painter's vision. In a delightfully free, merry, colloquial style, Mr. Boughton records those incidents of his search after artistic material which were most fortunate and therefore stamped themselves deepest on his mind. As a narrator he is singularly happy, revealing a faculty which is only inferior to his talent as an artist. When to this charm of prose description is added a fine power of pictorial illustration, we have a rare product indeed. The companion and assistant of Mr. Boughton in a part of his "Sketching Rambles" was Mr. E. A. Abbey, who contributes a considerable number of drawings to the elucidation of the text. The sketches of both artists have been reproduced by skilled engravers whose work is of the very best quality; while the publishers have not been behindhand in the part devolving on them.

The volume of "Illustrated Poems of Oliver Wendell Holmes" exhibits, in every detail falling within the province of printer and binder, the refined taste and careful execution characteristic of the best productions of the Riverside Press. The cover is handsome, the paper is smooth and heavy, and the letter-press is beautiful. The selection, consisting of about thirty poems, is also satisfactory. But the illustrations—which are really the chief feature of a holiday book—are a disappointment. As a whole, they are weak; while in certain instances they are unpardonably faulty. What sort of formations, for instance, are those rising vertically in the landscape on page 21? It is to be presumed they are intended for trees; but they look quite as much like rocks or icebergs. On the following page there is wretched drawing in the picture of Mary. Compare the hands—to speak of nothing else; are they mates? Any one would take the willow tree, in the cut on page 85, for a fountain, at first glance. The drooping sprays of the willow branch, even, in stillness, describe



graceful curves. They do not drop in unbroken perpendicular lines, like streams of water in a sheer fall. The tail-piece on page 47 is good, strong work. Some other minor cuts are well done. The marines, among the larger engravings, bear criticism better than the figure pieces; but our artists and engravers should represent themselves more worthily in one of the most prominent books of the season. An etching after the well-known portrait of Holmes forms the frontispiece to the volume.

The contents of an artist's portfolio, combining lovely bits from nature, wreaths and clumps of flowers, branches laden with leaves, and fragments of landscape, have been bound together in a volume entitled "One Year's Sketch Book" (Lee & Shepard). The drawings illustrate the march of the seasons with objects and scenes appropriate to each. They are associated with scraps from the poets, selected with discrimination, and are prefaced with an introduction, which, in the language of prose, is yet infused with deep poetic feeling. The whole is the work of Miss Irene E. Jerome, a young artist of marked promise. The sketches reveal a sensitive appreciation of the beauties of nature, and an apprehension of the qualities in which that beauty exists. They exhibit, too, a nice tact in the representation of the artlessness, simplicity, and spontaneity of nature. It is a good deal to have created a book with such charming characteristics; but we shall look for work from the same hand of a still higher order. The engraving of the illustrations, entrusted to George T. Andrew, is of the best quality produced in America. The other accessories of the book are equally admirable.

It was a happy thought which suggested to Messrs. J. B. Lippincott & Co. the passage descriptive of "The Seven Ages of Man," from Shakespeare's "As You Like It," as the text for an illustrated holiday-book; and they have embodied the thought in a volume which in all mechanical details is a praiseworthy production. Not so much can be said of the illustrators, on whom in this case the burden of creating a *chef d'œuvre* reposed. In the first illustration, Mr. F. S. Church treats us to the extraordinary conceit of a nurse with a baby in her arms balancing herself on a slender branch of some twining vine suspended by invisible supports just under the moon. Imagine the frantic spasms of a mother who should discover the guardian of her infant child practicing such insane gymnastics while in care of her babe! The portrayal of the schoolboy, by Mr. Harper, may be well enough of itself, but it has nothing to do with the text. Mr. Hovenden has kept to the lines in his interpretation, and perhaps the realism of a homely-faced lover is to be commended. The scene in which Mr. Gaul attempts to depict a soldier needs explanatory notes by the artist. Messrs. Frost, Smedley and Shirlaw have been more successful in their illustrations. The composition of Mr. Smedley is natural and interesting. That by Mr. Shirlaw is liable to the criticism of being over-dramatic; it recalls the image of mad king Lear. The "artist's edition" of this work is a folio in size, with beautiful ornate type, printed on sumptuous paper, and illustrated with photogravures from original paintings. A smaller and plainer edition, illustrated with engravings, is a square duodecimo in form.

Wordsworth's "Ode on the Intimations of Immortality" is a poem which the illustrator cannot touch without profaning it. Coleridge expressed the feeling of the most reverent minds when he said of it:

"O lyric song, there will be few, think I,  
Who may thy import understand aright;  
Thou art for them so arduous and so high!"

The poem is an attempt to utter the unutterable; to put in words thoughts and visions which transcend the bounds of this universe and of our present life. The imagination can only by its utmost strain realize the shadowy and supernal ideas it suggests. How futile, then, must be any endeavor to set forth these phantom-like conceptions in concrete forms! The artists who have undertaken to illuminate the poem in the edition published by D. Lothrop & Co. have limited their efforts to the lines suggesting merely material incidents; and these, in comparison with the sublime tenor of the ode, are puerile and impertinent. To say nothing more severe, they are out of place in connection with this great poem.

There is real utility in the plan of "The Guest-Book," which will ensure it a general recognition. It is designed as a repository of thoughts registered by the honored guests of an individual or household in memory of the entertainment they have enjoyed. Its blank pages offer room for graceful tributes to a host in the record of happy moments spent in his company. An incident, a compliment, a sketch, an autograph, will serve to recall the whole history of such occasions, and convey the gratitude of friends who have partaken of generous hospitality. The Guest-Book is prepared by Annie F. Cox, who is also the designer of the illustrations which adorn the elegant holiday edition published by Lee & Shepard. The book is a long duodecimo in form, and is made of rich, heavy paper, bound in cloth, with design stamped in gilt and colors. The text consists of mottoes chosen from various authors, and printed on every other page in ornamental type with illuminated capitals. The frontispiece is an exquisite specimen of chromo-lithography, representing a blazing hearth entwined with autumn leaves. The same composition in a different setting closes the volume. In all the details of conception and execution, the book is a delight to the eye and the mind.

Uniform with the volume described above, the same publishers issue "The Baby's Kingdom," by Annie F. Cox, a book as unique and beautiful in design as the former one. This last is for the use of mothers who are wise enough to write out the story of their children's lives as they are lived from day to day. Again there are presented blank leaves for the record of dates and events of leading importance in the baby's history, which cannot be trusted safely to the memory, but which are of lasting interest to those nearest related to the little one, and therefore deserve chronicling. There are suitable mottoes on alternate leaves, with handsome letter-press, illuminated capitals, and graceful pictorial embellishments. The book is a treasure for a loving mother, and a testimonial of the original and versatile genius of the author. Like the previous volume, it is put up in a handsome box, intended as its permanent resting place.

A beautiful gift-book is that in which the inspiring anthem, "Hark! the Herald Angels Sing," by

the Rev. Charles Wesley, is treated with illustrations from the old masters. The lyric contains twenty-four stanzas, which are printed in couplets on the left-hand pages of the volume, while on the opposite side an exquisitely executed engraving, appropriate to their theme, faces them. In this order a succession of Madonnas, heads of the Christ-child, angels, cherubs, and devout personages associated in the sacred story with the advent of the Savior, are presented, each being chosen from some masterpiece of the mediæval or modern painters. The most cherished portraits of the Mother and Child, by Raphael, Correggio, Murillo, and Carlo Dolce, are included in the collection, with the "Chorister Boys" by Anderson, the scene in "Bethlehem" by Dobson, the "Easter Morning" by Plackhorst, etc. The engraving of these pieces has been done under the supervision of George T. Andrew, and is in every instance good. The book is from the press of E. P. Dutton & Co.

"The Ruskin Birthday Book" has been compiled with exceeding care and good taste. The selections which fill the left-hand pages, marking each day of the year, are by far the choicest that have been gathered into any compilation from this author. The entire volume of Mr. Ruskin's writings has been searched for them, and the result is a collection of lofty and eloquent thoughts, which are grandly impressive and uplifting. A fine steel engraving, facing the title-page, shows a likeness of Ruskin which is quite different from the one by which Americans have hitherto known him. The editors of the book shelter themselves under the initials M. A. B. and J. A.; but to the publishers (John Wiley & Sons) we may express open praise for the chaste style in which they have presented the volume.

Among the myriad volumes dressed in holiday attire is one of compact yet bulky form, comprising biographical sketches of "Our Great Benefactors," or, in more explicit words, of men and women who have aided in the progress of mankind by efficient service in the domain of letters, of the arts, of science, of commerce, of industry, or of philanthropy. Nearly a hundred different characters are outlined in the work, which may be called a portrait-gallery of eminent persons. The sketches are brief, and, though the product of many writers, have a uniform stamp of propriety and good sense, which may be credited to the editor, Mr. Samuel Adams Drake. Each article is accompanied with a full page illustration, in which a likeness of the subject is surrounded by emblematic objects and scenes. The engraving is without pretense, yet adds interest to the book. (Roberts Brothers.)

Of the publications of Lee & Shepard, adorned with colored illustrations, "My Lady's Casket," illustrated by Eleanor W. Talbot, bears off the palm. The motive of the work is to delineate, under the title of jewels and flowers, the moral graces which most enhance the charms of womanhood. The separate appurtenances of a lady's toilet are made the subjects of a series of pictures, in which the effects of graceful arrangement and exquisite color are charmingly blended. The significance given to the pictures by the accompanying text lifts them up to a moral plane, and endows each with the eloquence of a sermon. It is a peculiar triumph to have accomplished this, and it proves

that Miss Talbot sees more in her art than the ability to please; that it has a higher province—to instruct. The laying on of the colors in the drawings, the work of the printer, has been exquisitely done.

Miss Susie Barstow Skelding contributes to the holiday list a volume inclosing upwards of forty poems from various authors, interspersed with a dozen flower-pieces drawn by herself and printed in colors. The poems are all descriptive of the denizens of the floral kingdom. A few of their writers are of English birth, but the greater number are singers of our own land. The illustrations are prettily designed, and in several instances present, as a pleasing adjunct, a scroll containing a fac-simile of the manuscript of one of our noted poets. The book bears the title of "Flowers from Garden and Glade," and is published by White, Stokes, & Allen.

Miss Clarkson's "Violets Among the Lilies" (E. P. Dutton & Co.) is a sequel to "Violets with Eyes of Blue" and "The Gathering of the Lilies," by the same author; and is like—too like—the previous works in character. People tire of annual pictures of lilies and violets, unless there is some decidedly fresh grace distinguishing each reproduction. There are some pleasing designs in this last collection; but let us have something entirely new in Miss Clarkson's next holiday volume.

Bishop Heber's stirring missionary hymn, "From Greenland's Icy Mountains," which was struck off at a single sitting, is a succession of graphic and majestic pictures. These have been reproduced pictorially, and in the main acceptably, by the artists Thomas Gelfoye and Edmund H. Garrett; while their work has in turn been skilfully rendered by the engraver. Text and illustrations are tastefully published by Lee & Shepard, and inclosed in pretty fringe-bordered covers.

Bound volumes of the principal illustrated magazines have come to occupy a regular and conspicuous place among holiday books. Indeed, it may be said of several of them that, taking into account their low price and substantial contents, they are probably unsurpassed in attractiveness for buyers who would get the most for their money. No such work as Cassell's "Magazine of Art," for instance, with its six hundred large quarto pages, its five hundred engravings, and its handsome paper and binding, could, if prepared as an independent book, be afforded at the very low price of five dollars; nor could the yearly accretion of the "Century Magazine," with its nearly two thousand pages and more than six hundred illustrations, be sold in two handsomely bound volumes at three dollars each; nor Macmillan's "English Illustrated Magazine," with nearly eight hundred profusely-illustrated pages, at two dollars and a half for the well-bound volume. Such cheapness is possible only to periodicals, which thus find a new market beyond their original form. Of the work first mentioned—the "Magazine of Art,"—it may be said that while it has many pictures of high merit, it is largely popular in aim, occupying, as a magazine, about the same relation to technical art that the "Popular Science Monthly" does to technical science. It has, however, nothing cheap or mean about it, either in matter or illustrations. The circulation of the monthly issues of this magazine will act as a potent factor in the art edu-

cation of the people; while the possession of a bound volume is something that any household may prize. The "Century" is too familiar to our readers to need any detailed mention here. Anyone so unfortunate as not to possess the monthly issues of this magazine should make haste to procure these handsome volumes. They are rich alike in literary and artistic features. The printing of the illustrations in the "Century" is always conspicuously good; but the mechanical beauty of the bound volumes is slightly marred by the use of two grades of paper—one for the illustrated sheets, and a poorer quality for the letter-press: a defect which is not so noticeable in the periodical issues.

Of Calendars—which have become a standard and graceful feature of Holiday publications—there is this year a very pretty collection, showing, on the whole, an artistic improvement over similar productions of other seasons. The newest and brightest of all is the Holmes Calendar—the first with which that genial poet has been honored. The artist, Miss Dora Wheeler, has succeeded well in giving her design a light and buoyant tone, as befits an author in whose pages are so few sombre tints. The central feature is a portrait of Dr. Holmes, surrounded by a group of joyous maidens who are decorating it with rose-garlands. The effect, with the delicate blendings of color and gilt illumination, is highly pleasing and artistic. New Emerson, Longfellow, and Whittier Calendars are issued for 1885, with fresh designs and selections, all in excellent taste and rich artistic execution. The above are published by Houghton, Mifflin & Co.—A "Ruskin Time and Tide" (John Wiley & Sons) is a calendar of a somewhat novel form, consisting of a series of cards, bound between illuminated paper covers, each left-hand page containing a monthly calendar, and the right-hand page a suitable extract from Ruskin,—extracts and calendars being framed in different designs in colors. The effect as a whole is good, though we scarcely think Ruskin would approve some of the coloring in the work. Besides these calendars, there is Marion Harland's "Common-sense Household Calendar" (Scribners), giving a portrait of the author, and matter adapted chiefly to the daily needs of housekeepers; the "George Macdonald Calendar" (White, Stokes & Allen), in the ordinary card-board form, with a portrait of Macdonald and a tablet of extracts from his writings, one for each day in the year; the "Crescent Calendar," by the same publishers,—a series of illuminated leaves, one for each month, cut into the form of a star and crescent, and tied with ribbon; and "Cupid's Calendar" (Estes & Lauriat), a heart-shaped novelty, with quotations from love-literature, one for each day in the year, the whole being printed in colors and gathered between lithographed covers, designed by Walter Satterlee.

#### BOOKS FOR CHILDREN.

The very first picture on the first page of Mr. Hoppin's story of "Two Compton Boys" (Houghton, Mifflin & Co.) although it is a small one—the mere setting out of a capital letter—is a guaranty of the excellence of the illustrations throughout the vol-

ume. An artist who can put so much life into his figures, making every stroke tell, or talk, so to speak, has a fund of power which may be relied upon for any draft in the way of entertainment. Mr. Hoppin is as sportive as he is spirited in his drawings, and fun and jollity sparkle in their every feature and contour. The Compton Boys, one white and the other black, are true flesh and blood creations, and interest us from beginning to end in their scrapes and adventures. They are good boys, moreover, despite their mad-cap spirits and exhaustless love of diversion; and it follows rationally and wholesomely that they should grow into noble manly men. There is pleasure and profit in reading their history, and happy will be the child who finds the book among his gifts on Christmas morning.

Mr. Thomas W. Knox is well known to the boy-world as the author of engaging narratives of travel in various parts of the globe, which are to be looked for annually about holiday time. This year he brings forth an account of "The Voyage of the Vivian to the North Pole and Beyond" (Harpers). It is a handsome volume, with a gay binding, a colored frontispiece, and an abundance of good woodcuts. This is an opportune moment for the description of an Arctic voyage, when the tragedies of the "Jeanette" and the Greeley expedition are fresh in people's minds. Mr. Knox crowns with success the attempts of the "Vivian" to solve the mystery of the north polar seas, and it is likely that only in fictions like his will the effort be accomplished. But there is much to be learned from his story, which is founded for the most part on incidents that have actually occurred in the experience of Arctic explorers.

Nathaniel Hawthorne's "Wonder Book for Boys and Girls" is reissued by Houghton, Mifflin & Co. in an extremely rich and tasteful style. The heavy bevel-edged covers are handsomely decorated, and the paper and print are such as to gratify the most fastidious demand. The illustrations, by F. S. Church, are in harmony with the text and often felicitous in conception. Still, they lack the strength to convey striking impressions, and are rather barren of thought. It is as though the artist considered it not worth his while to task himself in this sort of work, and was contented not to carry it carefully to any nice degree of finish. There is a pleasing grace in the outline and pose of such figures as those on pages 35, 65, and 71, but there is no apparent excuse for the indefinite and confused lines in the illustrations, for example, on pages 17, 21, 29, and 79. Such pictures do no honor to the artist, and afford little comfort to the observer.

What miracles can be wrought with a fertile pen and pencil in the elaboration and embellishment of a given text is shown in the juvenile containing "Selections from Æsop's Fables," versified by Mrs. Clara Doty Bates, illustrated by E. H. Garrett, F. H. Lungren, F. Childe Hassam, and published by D. Lothrop & Co. The standard translation from the original Greek is given first, following it the rhymed version of Mrs. Bates, which, adhering to the outline of Æsop's tale, fills it in with a wonderful amount of ingenious detail. This magnified story forms the basis for the embroidery of the designer, whose humorous and whimsical conceits are as



thickset as the stitches in a pattern of Kensington needlework. They frame the text with borders of varied shape and size, fill the spaces between the stanzas, and crowd even among the lines. Sometimes they actually smother the text with their redundant fancies. It is an overflowing of fantastic imagery without parallel in any child's book of the season; yet, although so abundant, the illustrations are not feeble or far-fetched. They afford genuine entertainment, and a vast amount of it. A single page is a prolonged and amusing study.

A sample of the commendable work which is being done in providing valuable literature for the young is shown in "Our Young Folks' Josephus," a simplified version of the Jewish historian, written by William Shepard, and published by J. B. Lippincott & Co. The book comprises a brief life of Josephus, a chronological table of the leading events in Jewish history from 2078 B.C. to 70 A.D., and the substance of the two works of Josephus, "The Antiquity of the Jews" and "The Jewish Wars." Mr. Shepard has reproduced the narrative of the Jewish writer in a captivating form. His style is a model of perspicuity and compression, and will be apt to enchain the reader by its charm alone. A number of illustrations after Doré are scattered through the text.

Uniform with the "Plutarch for Boys and Girls," a book which met with general approval at the time of its publication, there now appears "Herodotus for Boys and Girls," prepared by the same editor, Prof. John S. White, and published by G. P. Putnam's Sons. This second volume has all the merits of the first. It presents the immortal work of "the father of history" in a manner agreeable and inviting to young readers. Parts and passages which might prove tedious or unsuited to the more refined delicacy of the modern taste have been omitted; but otherwise the story of the war between the Greeks and Persians, which Herodotus related with so much vividness and circumstantiality, has been repeated with faithful adherence to the author. As the editor states in his introduction, he has allowed Herodotus to speak in his own words; and the boy or girl who will follow him to the end can hardly fail to like him. The book is embellished with beautiful engravings, and in all details is tastefully presented.

Drake's "Indian History for Young Folks" (Harpers) has an attractive exterior. The cover is peculiarly pleasing in design; print and paper leave nothing to be desired; and there is a wealth of illustration lavished in the interpretation of the text. The only fault to be found is with the author, who has not performed his part as acceptably as it might be done. He has not learned the art of writing for young folks as though he were face to face with them and as fresh in spirit as they are. In truth, he is a little more stately and stiff in his manner than grown folks would find to their liking. However, the motive of the book is admirable. A history of our aborigines furnishes valuable knowledge for Americans, young or old, and those who read the present work will derive instruction from it.

"The Last Fairy Tales," by the lamented Edward Laboulaye, have been rendered into English by Miss Mary L. Booth, and published by Harper Brothers. They are a precious legacy to the young, for

there was no more gifted rehearser of the legends and myths of all nations than this eminent French scholar and statesman, who amused his leisure by putting into new and finished forms surviving fragments of primitive folk-lore. It was distinctively a labor of love with the author, and he threw into it all the charms of his wit, sensibility, and moral power. The perfection of the literary art displayed in these tales gives them an interest for adults as well as children, for none can resist the attraction of work of any kind so wonderfully well done. Over three hundred drawings, designed by brilliant French artists, add to the merits of the volume.

Another Bodley book! To say more is almost a waste of words. The children understand perfectly the stores of entertainment inclosed in the covers of this series of popular juveniles by Horace E. Scudder. The new number, describing an excursion into Norway and Denmark, is called "The Viking Bodley," and is in every way as attractive as those which have preceded it. It has the same form, the same quantity and quality of illustrations, the same sprightly narrative, and an equally merry party of tourists, who gather amusement and information with a diligence not surpassed by any of the famous Bodley family. A legion of young folks who delight in fireside travels will greet the work gratefully. (Houghton, Mifflin & Co.)

Mrs. Champney's story of "Three Vassar Girls in South America" (Estes & Lauriat) is a composite production, having a groundwork of fact, a superstructure of fiction, and a crowd of illustrations partly the original work of "Champ" and partly borrowed from other books where they have previously served the purpose of their being. The fact in the story comprises the local coloring: the descriptions of the scenery and the products of the southern half of our western continent, which conform to the accounts given by travellers and explorers on the Amazons. The fiction is written with a dashing and confident hand, which tends easily toward exaggeration, and is careless at times of the niceties of syntax. It is, however, a gay and sprightly book, that will find its quota of admirers.

There is food for laughter in the "Stuff and Nonsense" put between covers by A. B. Frost and published by Charles Scribner's Sons. The tale of a cat which drank poison by mistake is graphically narrated by means of the pencil alone, and in most of the scenes is very comical. The aesthete also is humorously caricatured, and the balloonists meet with decidedly ludicrous adventures. In short, where the illustrator relies solely upon his drawings for the portrayal of funny incidents, he is successful; but when he employs the help of letter-press interpretations, his conceits are more strained and less mirth-provoking. It is necessary to have great care in the creation of grotesqueries not to carry exaggeration too far lest it pass over the bounds into vulgarity.

Publishers and artists have composed an attractive child's-book, with a series of stories in verse, written by F. E. Weatherly, and illustrated in color by Linnie Watt and in monotypes by Ernest Wilson. The name of the book is "Out of Town," and it bears the imprint of E. P. Dutton & Co. The monotypes, comprising landscape and still life, are very soft and lovely in effect, and poetical in subject and disposi-



tion. The delicate gray tint of the paper on which they are printed affords them an exquisite background. The colored drawings, which are enlivened by human figures, are winning in their representation of childhood's innocence and beauty. The charm of the book is completed by illuminated covers.

There is endless amusement for little folks in Mr. Lang's story of "The Princess Nobody" (Dutton & Co.) which is illustrated with colored drawings designed by Richard Doyle. Every picture is a study, it is so full of ideas, of action, and of drollery. The scene lies always in fairy-land, where elves disport with birds and butterflies, and play hide-and-seek under toad-stools, and lounge and sleep in flower-cups. The capers cut by these tiny mischievous people never fail of point and spirit, and therefore are continually fresh and entertaining, however often they are looked upon. The tale of the Princess seems to have been written to fit the illustrations, which it does quite happily; nevertheless it is secondary in merit to the work of the artist.

A captivating book for the nursery is "Play-Time, or Sayings and Doings of Baby-Land," by Edward Stanford. It is a thin quarto, with pages all aglow with bright illustrations, and brisk, jingling rhymes. There is signal talent in the drawings, which, whether of figures or of flowers, are true to nature and vigorous in expression. Such work has a value even in the hands of children. They feel its force, and not only do not tire of it, but learn from it to appreciate and enjoy the grace and beauty of simple and natural forms and movements in pictorial art.

"The Hunter Cats of Connorloa," by Helen Jackson (H. H.), is a story of Western life adapted to nursery inmates. The nature of the subject—the antics of the lower animals,—and the artless, familiar style of the relation, are of the sort to fascinate infant minds. Mrs. Jackson shows the versatility and genuineness of her literary talents in none of her compositions more than in the simple tales which she has written for children. The present story is adorned with illustrations, of course, for without these a child's book would be like a pudding without plums. (Roberts Brothers.)

The collection of tales in "The Old-Fashioned Fairy Book" (Scribners) are very neatly told by the author, Mrs. Burton Harrison. There are twenty-three tales in all—enough to amuse a child at the first reading for many an hour; and, as children never tire of reading or hearing good stories over and over for a thousand and one times, there are enough in this fat little book to serve until the Christmas of 1885 brings a new store. The illustrations, which are quite charming as a rule, are drawn by Miss Rosina Emmett.

"The Game of Mythology," by Laura Wheaton Abbott Cooke, may be commended as both enticing and instructive. It resembles the game of authors, being played with a set of cards in a similar manner; only in this case the cards contain the names and the stories of the gods, goddesses, and deified heroes belonging to Grecian and Roman mythology. It is an excellent mode by which to familiarize children with an important branch of classical lore, giving in the process of a healthful recreation what would otherwise have to be learned by serious study.

What is said elsewhere of the remarkable cheapness, as compared with attractiveness, of the bound volumes of periodicals, will apply with striking force to those standard juvenile magazines, "St. Nicholas" and "Harper's Young People." The latter provides a bulky volume of over eight hundred quarto pages, filled with illustrations, for three dollars and a half; and "St. Nicholas"—in which both literary and pictorial excellence is more strongly insisted on than in other publication for the young—furnishes its issues for 1884 in two richly bound volumes of nearly a thousand pages, at five dollars.

## TOPICS IN LEADING PERIODICALS.

DECEMBER, 1884.

Alcoholic Trance. T. D. Crothers. *Pop. Sci. Monthly*.  
 Americans, as Fainted by Themselves. *Andover Review*.  
 Andes, over the. Stuart Chisholm. *Atlantic*.  
 Animal Character, Oddities of. *Pop. Sci. Monthly*.  
 Anthropology, American Aspects of. E. B. Tylor. *Pop. Sci. Mo.*  
 Apostles' Creed, the. *Andover Review*.  
 Buell, the Army Under. A. C. McClurg. *Dial*.  
 Canada and the British Connection. Edward Stanwood. *Atlantic*.  
 Cannibalism as a Custom. A. St. Johnston. *Pop. Sci. Monthly*.  
 Christian Consciousness. Prof. Harris. *Andover Review*.  
 Christmas Past. Chas. Dudley Warner. *Harper's*.  
 Colonial County Government in Virginia. E. Ingle. *Mag. Am. His.*  
 Combination Novels. George P. Lathrop. *Atlantic*.  
 Conscience, the Evolution of. F. H. Johnson. *Andover Review*.  
 Cookery, the Chemistry of. W. M. Williams. *Pop. Sci. Monthly*.  
 Coppée, François. Frank T. Marzials. *Atlantic*.  
 Dublin City. Edward Dowden. *Century*.  
 Economic Mistakes of the Poor. *Century*.  
 Evolution, Religion and the Doctrine of. F. Temple. *Pop. Sci. Mo.*  
 Fort Donelson, the Capture of. Gen. Lew Wallace. *Century*.  
 Friendship in English Poetry. J. C. Shairp. *No. Am. Review*.  
 Hamerton, Philip Gilbert. H. N. Powers. *Dial*.  
 Hartmann's Philosophy of the Unconscious. Paul Shorey. *Dial*.  
 Heine, the Poet. Emma Lazarus. *Century*.  
 House-Drainage. George E. Waring, Jr. *Century*.  
 House of Lords, the British. George T. Curtis. *No. Am. Review*.  
 Hunting Rocky Mountain Goat. W. A. Baillie-Grohman. *Century*.  
 Kings of Tyre, Palace of the. Dr. Schliemann. *No. Am. Review*.  
 Labor and Capital before the Law. T. M. Cooley. *No. Am. Review*.  
 Lakes of Upper Italy. *Atlantic*.  
 Liquefaction of the Elementary Gases. Jules Javini. *Pop. Sci. Mo.*  
 Literacy and Crime in Massachusetts. G. R. Stetson. *Andover Rev.*  
 Man a Creative First Cause. George I. Chase. *Andover Review*.  
 Marlowe, Christopher. R. H. Stoddard. *Dial*.  
 Missions in Mexico. Rollo Ogden. *Andover Review*.  
 Observing Faculties, Culture of. J. C. Glashaw. *Pop. Sci. Mo.*  
 Oil-Supply of the World, the. *Pop. Sci. Mo.*  
 Painters in Pastel, American. Mrs. van Rensselaer. *Century*.  
 Perils of Rapid Civilization. C. F. Withington. *Pop. Sci. Mo.*  
 Poe's Legendary Years. G. E. Woodberry. *Atlantic*.  
 Presidency, Unsuccessful Candidates for the. *Mag. Am. History*.  
 Queer Flowers. Grant Allen. *Pop. Sci. Monthly*.  
 Railway Management, Notes on. W. K. Ackerman. *No. Am. Rev.*  
 Responsibility for State Roguery. John F. Hume. *No. Am. Rev.*  
 Starvation: Moral and Physical Effects. N. E. Davies. *Pop. Sci. Mo.*  
 Sun's Energy, the. S. P. Langley. *Century*.  
 Tariff Legislation. H. G. Cutler. *Mag. Am. History*.  
 Taylor, Bayard. Paul H. Hayne. *Andover Review*.  
 Time-Keeping, Reformation in. W. F. Allen. *Pop. Sci. Mo.*  
 Tylor, Biographical Sketch of Edward B. *Pop. Sci. Mo.*  
 Universal Suffrage, Problem of. Alfred Fouillée. *Pop. Sci. Mo.*  
 Washingtons, Historic Portraits of. Miss Johnson. *Mag. Am. His.*  
 West, Significant Beginnings in. S. Barrows. *Mag. Am. History*.  
 Winter's Neighbors. John Burroughs. *Century*.  
 Zambala's Plot in New Orleans. Chas. Dimality. *Mag. Am. History*.

## BOOKS OF THE MONTH.

[The following List includes all New Books, American and Foreign, received during November (excepting in the few cases otherwise specified) by MESSRS. JANSEN, MCCLURG & CO., Chicago.]

### ILLUSTRATED BOOKS.

*Rubaiyat of Omar Khayyam*, the Astronomer-Poet of Persia. Rendered into English Verse by Edward Fitzgerald. With an Accompaniment of Drawings by Elihu Vedder. Folio. Net, \$25.

"The book will long furnish subject for discussion and conjecture. Taken as a whole, we do not recall so thoroughly artistic a piece of work of our day."—*The Nation*.

**Romeo and Juliet.** *Édition de Luxe.* With twelve Superb Photographs from Original Drawings by Frank Dicksee, A. R. A., expressly executed for this work and reproduced by Goupil & Co., Paris. The work is printed on Whatman's hand-made paper, and a series of original drawings serve as ornamental headings and initials, each drawing being an exquisite little work of art. Folio. \$25.

**Holland and Its People.** By Edmondo De Amicis. *The Zuyder-Zee Edition.* With full-page etchings by Gifford, Colman and others, full-page photogravures, and other illustrations printed upon Japan paper and mounted in the text. This edition will be printed from type and will be limited to 250 copies on the finest ragged-edge Line Paper, with one set of the etchings on India paper, bound with the text, and one set on satin, mounted, with mat and in portfolio, ready for framing. Price, \$25.

Three hundred and twenty-five copies on finest ragged-edge line paper, with one set of etchings, printed on India paper. Price, \$15.

**Orchids.** The Royal Family of Plants. With Illustrations from Nature. By Harriet S. Miner. Comprising twenty-four magnificent specimens in colors, each 10x14 inches, reproductions of some of the most celebrated and costly varieties of this peculiar branch of the floral kingdom. Full gilt, \$15.

**A Sentimental Journey Through France and Italy.** By Laurence Sterne. Illustrations by Maurice Leloir. Comprising 220 Drawings in the Text and 12 full-page Compositions. Quarto. Pp. 210. Cloth or stiff vellum paper covers. \$10.

**The Same.** (Another Edition.) Illuminated. Paper covers in cloth portfolio. \$12.50.

"One of the most noteworthy revivals of an English classic which publishing enterprise has given us."—*The Nation*.

**Salon de 1884.** Par Armand Dayot. Cent Planches en Photogravure par Goupil & Co., Paris. Quarto. Illuminated paper covers. Net, \$20. Cloth, net, \$22.

**Les Grandes Merveilles.** Par Le Major Hoff. Illustrations par Edouard Detaille. Elephant Folio. Paris. Net, \$10.

**Son Altesse La Femme.** Par Octave Uzanne. Illustrations de Gervex, Gonzales, Kratke, Lynch, Moresau et Felicien Rops. 8vo, pp. 312. Paper. Paris. Net, \$13.50.

**Voyages de Galliver.** Par Jonathan Swift. Traduction par B. H. Gaussen. Profusely and beautifully illustrated in colors. 8vo, pp. 420. Paris. Net, \$6.

**English Art in 1884.** Containing nearly 400 Sketches, many of them by the artists themselves, and 14 Photogravure Plates of Pictures in the Royal Academy, Grosvenor Gallery, Royal Society of Painters in Water-Colors and other exhibitions in 1884. With descriptive text by Henry Blackburn. Large quarto. (Ready early in December.)

**Raphael and the Villa Farnesina.** By Charles Bigot. Translated from the French by Mary Healy (Madame Charles Bigot). Illustrated with 15 engravings by Tiburce de Mau of Raphael's masterpieces. Folio, uncut. (Ready early in December.) \$15.

But 150 copies of this beautiful book have been printed, and each copy is numbered and signed.

**Paris.** In Old and Present Times. With especial reference to Changes in its Architecture and Topography. By P. G. Hamerton. With 12 full-page etchings, and numerous woodcuts. Folio. \$6.50.

**Nature's Serial Story.** By E. P. Roe. Beautifully illustrated by W. H. Gibson and F. Diehlman. 8vo, pp. 430, gilt top, untrimmed edges. \$5; full gilt edges \$5.25. Sceldom has a work of fiction been published in so fine a dress and with such a wealth and beauty of illustration. It will make a rare holiday gift for the admirers of Roe's writings.

**Cathedral Churches of England and Wales.** Descriptive, Historical and Pictorial. Edited by the Rev. Prof. Bonney. F. R. S., with upward of 150 Illustrations. Quarto, gilt edges. (Ready early in December.) \$5.

**Tenants of an Old Farm.** Leaves from the Note-Book of a Naturalist. By Dr. Henry C. McCook. Profusely illustrated for science by the author: for comical characterizations of Insect Life by D. C. Beard. Pp. 460, small 4to. (Ready early in December.) \$2.50.

"If such a man as Dr. McCook . . . were the guide on such an occasion (a ramble in the woods), what a world of delight he might open up."—*Prof. W. G. Blockie, D. D., etc.*

**A Series of Character Sketches from Dickens.** From Original Drawings by Frederick Barnard. Reproduced in Photogravure and Printed by Goupil & Co., Paris. P. rtfolio. \$7.50.

**The Light of Asia; or, The Great Renunciation.** Being the Life and Teaching of Gautama (as told in verse by an Indian Buddhist). By Edwin Arnold, M. A., etc. New Edition. Illustrated. 8vo, pp. 196. Cloth, \$6; morocco, antique, or tree calf, \$10.

**One Year's Sketch Book.** Illustrated and arranged by Irene E. Jerome. Oblong quarto, gilt edges, cloth, \$6; Turkey morocco, \$12.

**Selected Pictures from the Book of Gold** of Victor Hugo. Quarto. Vellum, \$5.

**Illustrated Poems of Oliver W. Holmes.** Numerous Illustrations. 8vo, pp. 89, gilt edges, \$5.

The Autocrat of the Breakfast Table is always sure of loving readers, and of delighted readers al o. The Illustrations in this beautiful volume are worthy of the poems.

**An Unsentimental Journey Through Cornwall.** By the Author of "John Halifax, Gentleman." Illustrated. Quarto, pp. 144, gilt edges. London. \$4.

**My Lady's Casket** of Jewels and Flowers for Her Adorning. Illustrated in colors by Eleanor W. Talbot. Oblong 8vo, gilt edges. \$5.

**The Creoles of Louisiana.** By G. W. Cable. Illustrated. 8vo, pp. 320. \$3.50.

"Although Mr. Cable's account of the Creoles of Louisiana is concerned with but a part of the State, it is far more than a mere contribution to local history. The exquisite illustrations are an important feature of the book."—*Publisher's announcement.*

**Selections from Esop's Fables.** Versified by Mrs. C. D. Bates. Accompanied by the standard translations from the original Greek. Profusely illustrated. 4to, gilt edges. \$3.

**Sheridan's Comedies.** The Rivals and The School for Scandal. Edited with an Introduction and Notes, and a Biographical Sketch of Sheridan, by Brander Matthews. Illustrated by Abbey, Barnard, Blum, and Reinhart. 8vo, pp. 333. \$3.

**The Guest Book.** In which may be recorded the Coming and Going of Guests, with pages for Autographs, Incidents, Sketches, etc. Designed and Illustrated by Annie F. Cox. 4to, gilt edges, \$3.75; Turkey morocco, \$7.50.

**Baby's Kingdom.** Wherein may be chronicled as memories for grown-up days the Mother's Story of Events, Happenings and Incidents attending the progress of the Baby. Designed and Illustrated by Annie F. Cox. 4to. Gilt edges, \$3.75; Turkey morocco, \$7.50.

**The Western World.** Picturesque Sketches of Nature and Natural History in Northern and Central America. By W. H. G. Kingston. Pp. 278, \$1.25.

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